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Asian Art

Monday 20th May 2019

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Asian Art

亞洲藝術古董

Monday 20th May 2019, 11am

VIEWING AT CHISWICK

full sale

Friday	10th May	10am - 6pm
Saturday	11th May	11am - 5pm
Sunday	12th May	11am - 5pm
Monday	13th May	10am - 6pm
Tuesday	14th May	10am - 6pm
Wednesday	15th May	10am - 6pm
Thursday	16th May	10am - 6pm
Friday	17th May	10am - 6pm
Saturday	18th May	11am - 5pm
Sunday	19th May	11am - 5pm
Monday	20th May	10am - 11am

PHOTOGRAPHERS
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Front cover: Lot 129
Sale Calendar: Lot 91
Back cover: Lot 283

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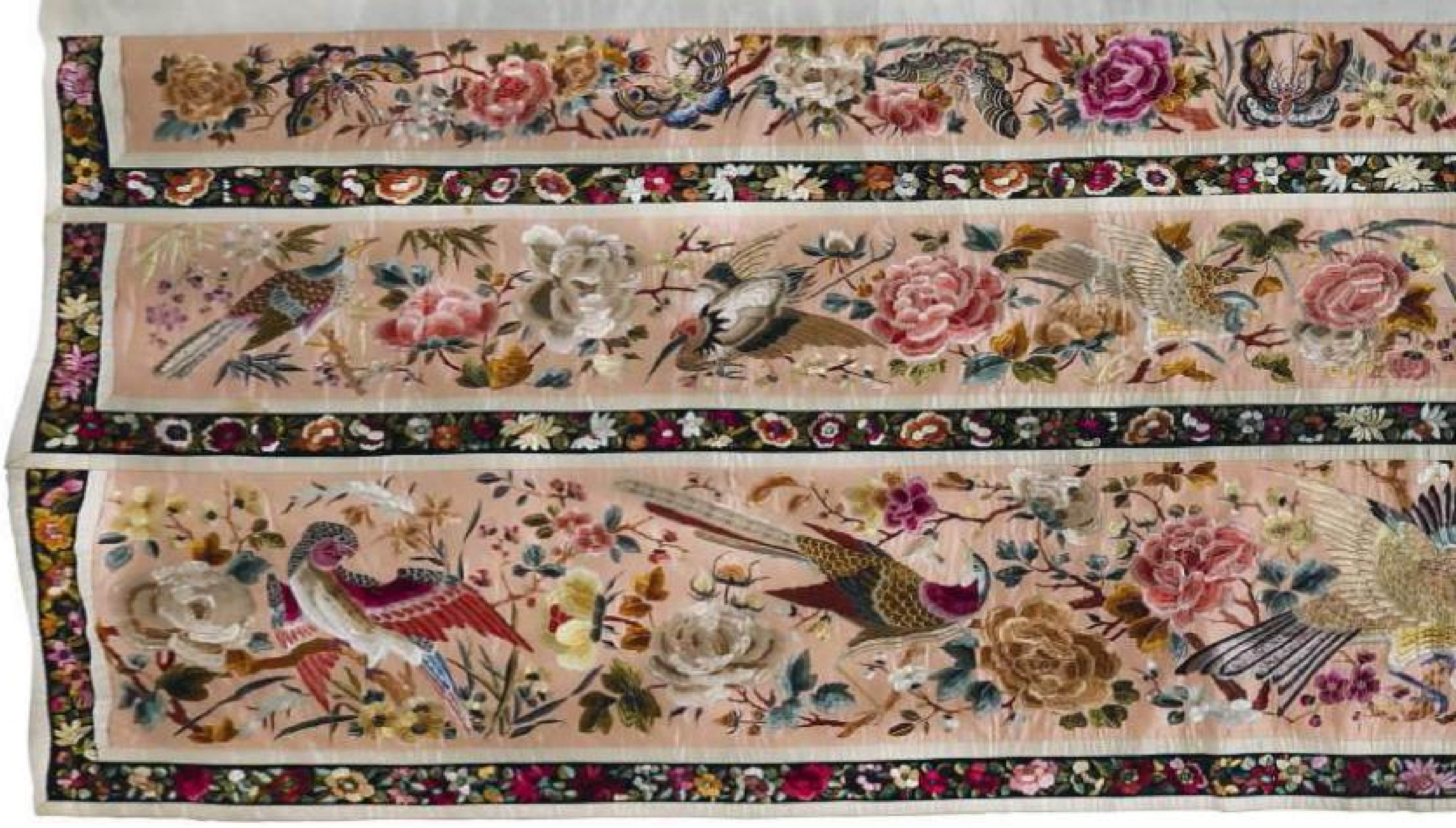

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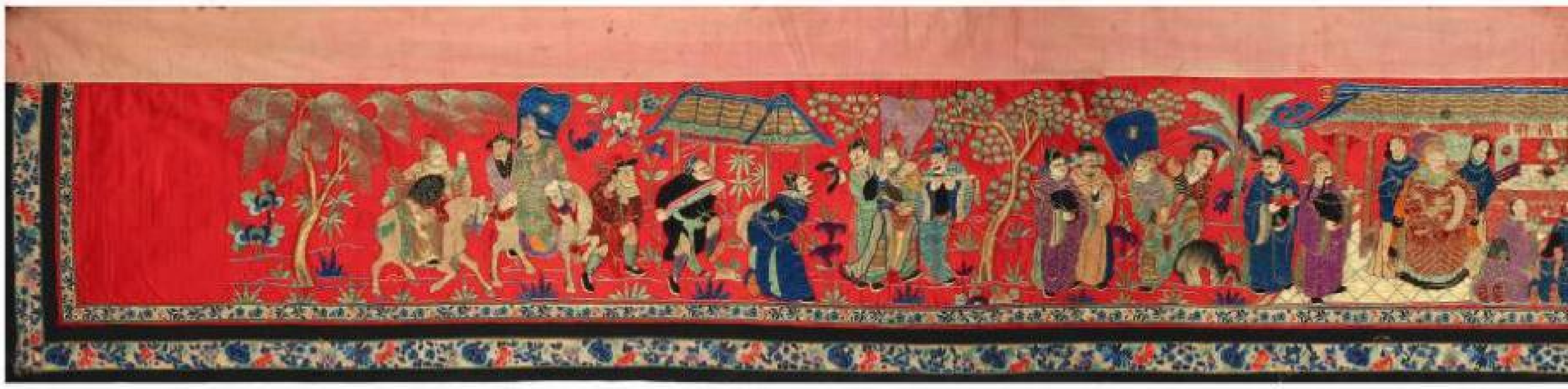


72

71
AN EMBROIDERED ‘BIRDS AND FLOWERS’ SILK PANEL.
Qing Dynasty, 19th Century.
Finely embroidered in silk thread on a salmon-pink ground with two rows of various birds and blossoms and one row of butterflies and flower heads, all within floral borders against black ground, with a three character signature to the bottom right corner, 100 x 274cm.

£300-500

清十九世紀　花鳥紋刺繡

72
AN EMBROIDERED RED-GROUND ‘PROCESSION’ PANEL.
Late Qing Dynasty.
Depicting officials and warriors with assistants amongst trees near pavilions, all in silk, silver and gilt thread against a bright red ground, 42 x 440cm.

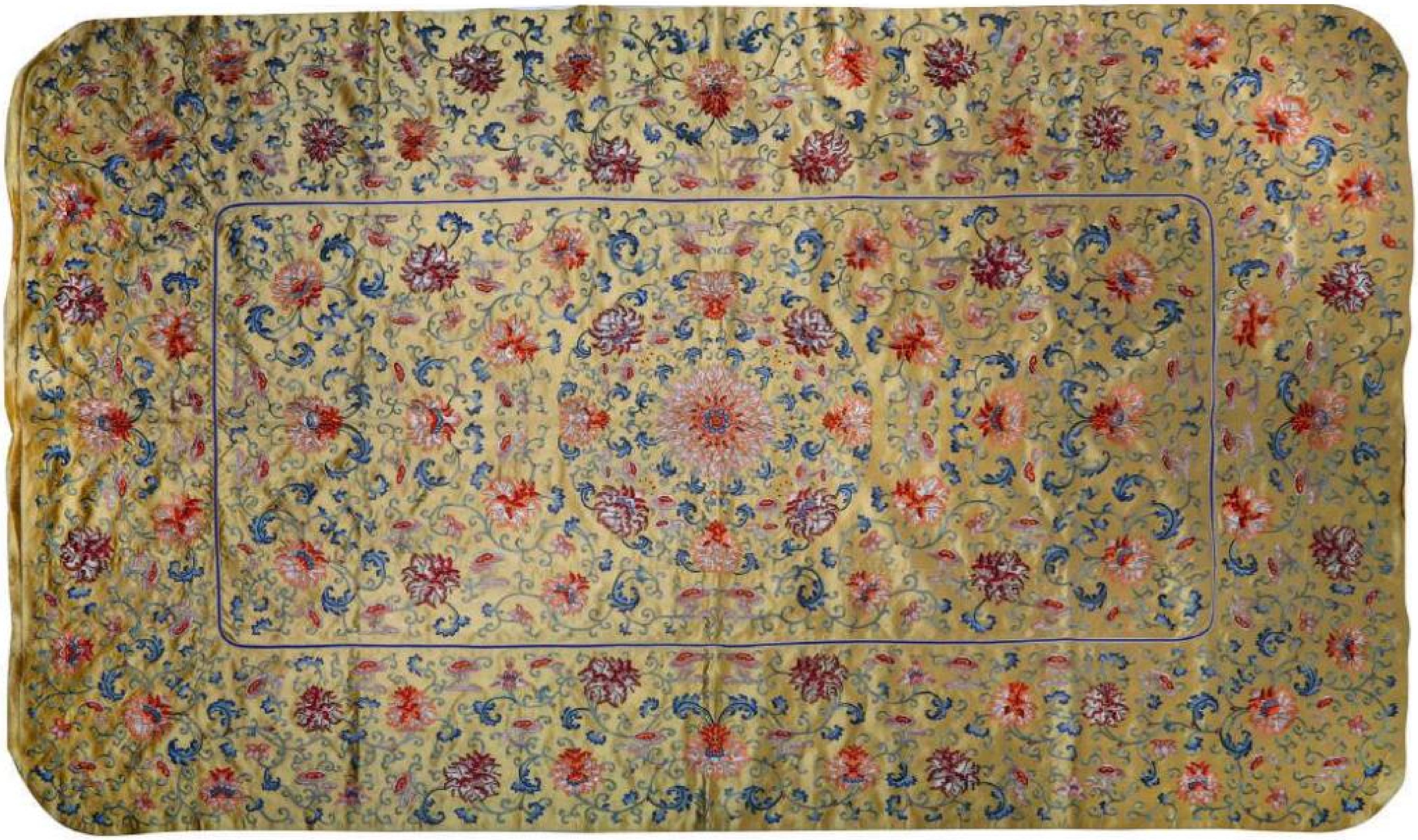
£800-1,200

清晚期　紅地繡猛士圖掛屏

73
AN EMBROIDERED YELLOW-GROUND ‘LOTUS AND LINGZHI’ SILK PANEL.
Qing Dynasty.
Finely embroidered with a central roundel of nine flower heads and fungus surrounded by further blossoms and scrolling foliage, all within a single blue rectangular band and a border further mirroring the design, 110 x 166cm.

£800-1,200

清　黃地繡靈芝蓮紋掛屏



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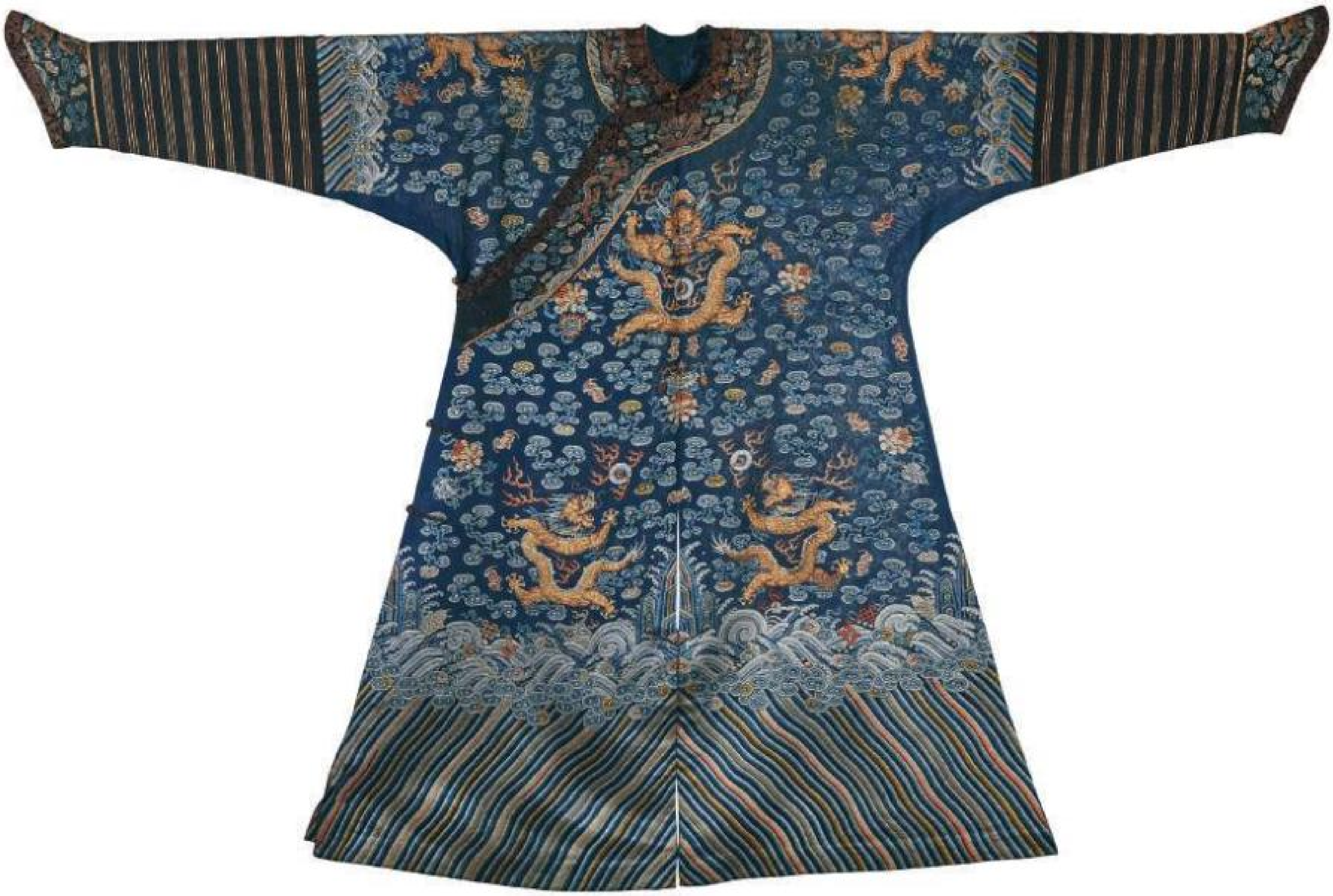


74

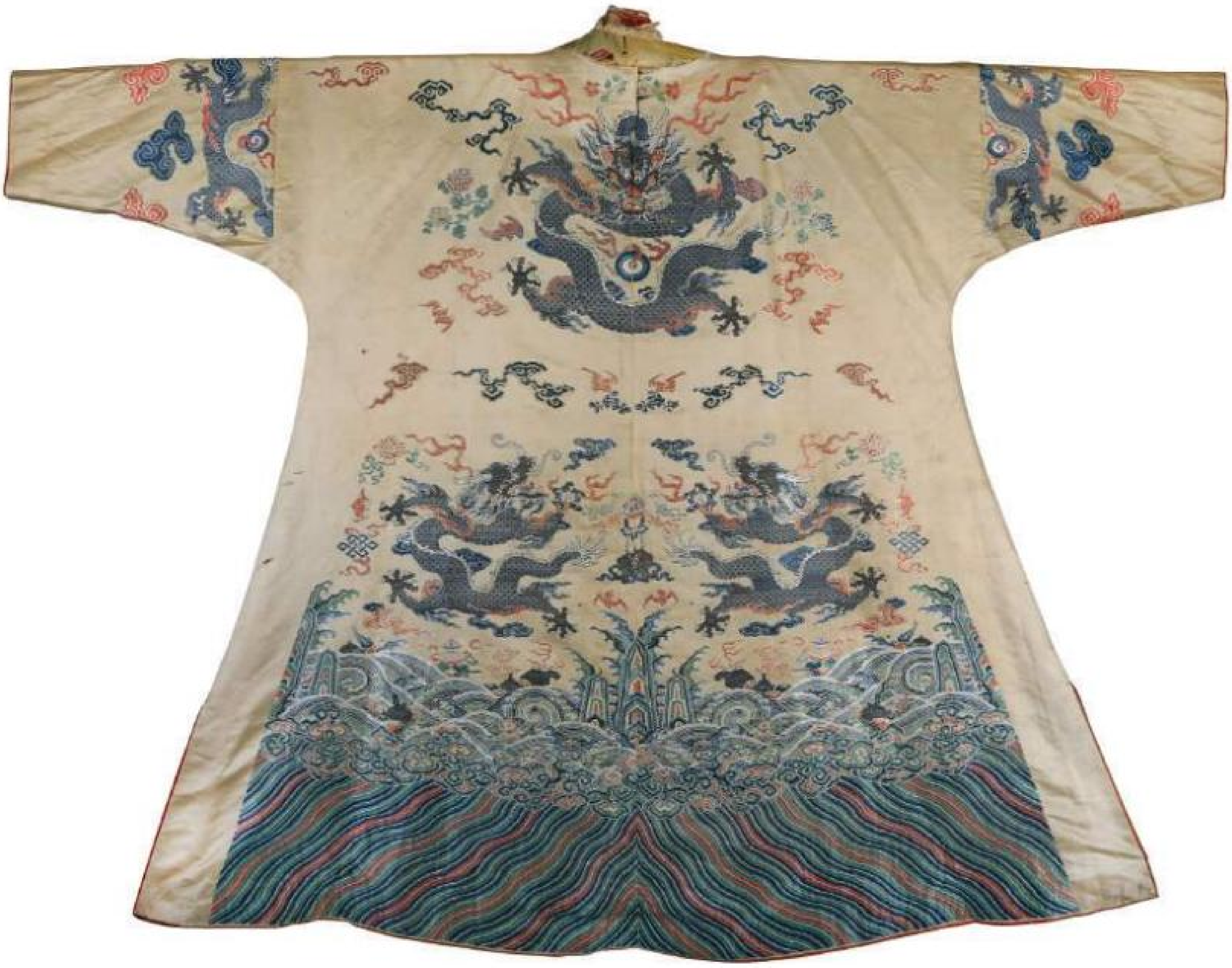
74
AN EMBROIDERED BLUE-GROUND 'DRAGON' ROBE, JIFU.
Qing Dynasty, circa 1860.
Embroidered with nine five-clawed dragons worked in gold-wrapped thread chasing a flaming pearl among clouds and flames, interspersed with bats, vases of peonies and Buddhist emblems, the sleeves and cuffs of black silk with trimmings couched in gold, 143 x 218cm.

Provenance: a London private collection, acquired from Theresa Coleman Fine Arts Ltd, Hong Kong.

£2,000-3,000

清約一八六零　藍地繡雲龍海水紋吉服
來源：倫敦私人收藏，購於香港Theresa Coleman Fine Arts Ltd

76 (part)



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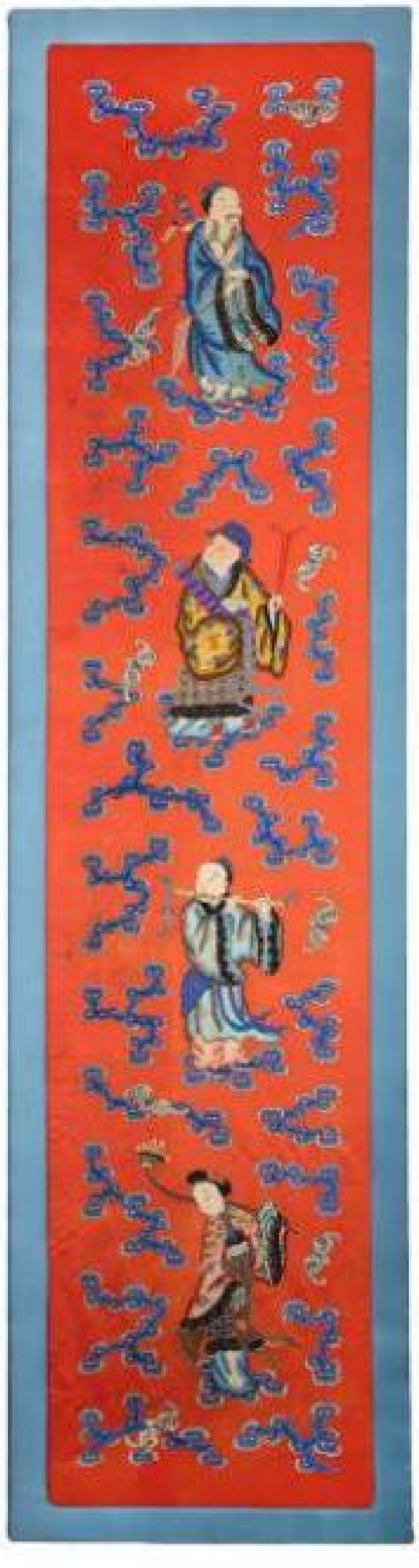


75

A MADE-UP YELLOW-GROUND BROCADE 'DRAGON' ROBE.
Qing Dynasty, 19th Century.
The textile woven with eight scaly dragons in pursuit of flaming pearls of wisdom amidst clouds and auspicious objects above stylised waves, fastened to the front with four glass buttons, incorporating earlier elements of orange lining border, 176 x 131cm.

Provenance: acquired in China in the 1920s, and thence by descent.

£1,500-2,000

清十九世紀　黃地錦緞龍紋袍
來源：於1920年代購於中國，此後由家族傳承至現藏家

76

A PAIR OF EMBROIDERED 'EIGHT IMMORTALS' RED SILK PANELS.
Qing Dynasty, 19th Century.
Each with four figures with their attributes among stylised blue clouds and bats, mounted on stretchers with a blue silk frame, 172 x 43cm. (2)

Provenance: Spink and Sons Ltd, by repute.

£100-200

清十九世紀　紅地繡八仙圖紋掛屏一對
來源：購於Spink and Sons Ltd

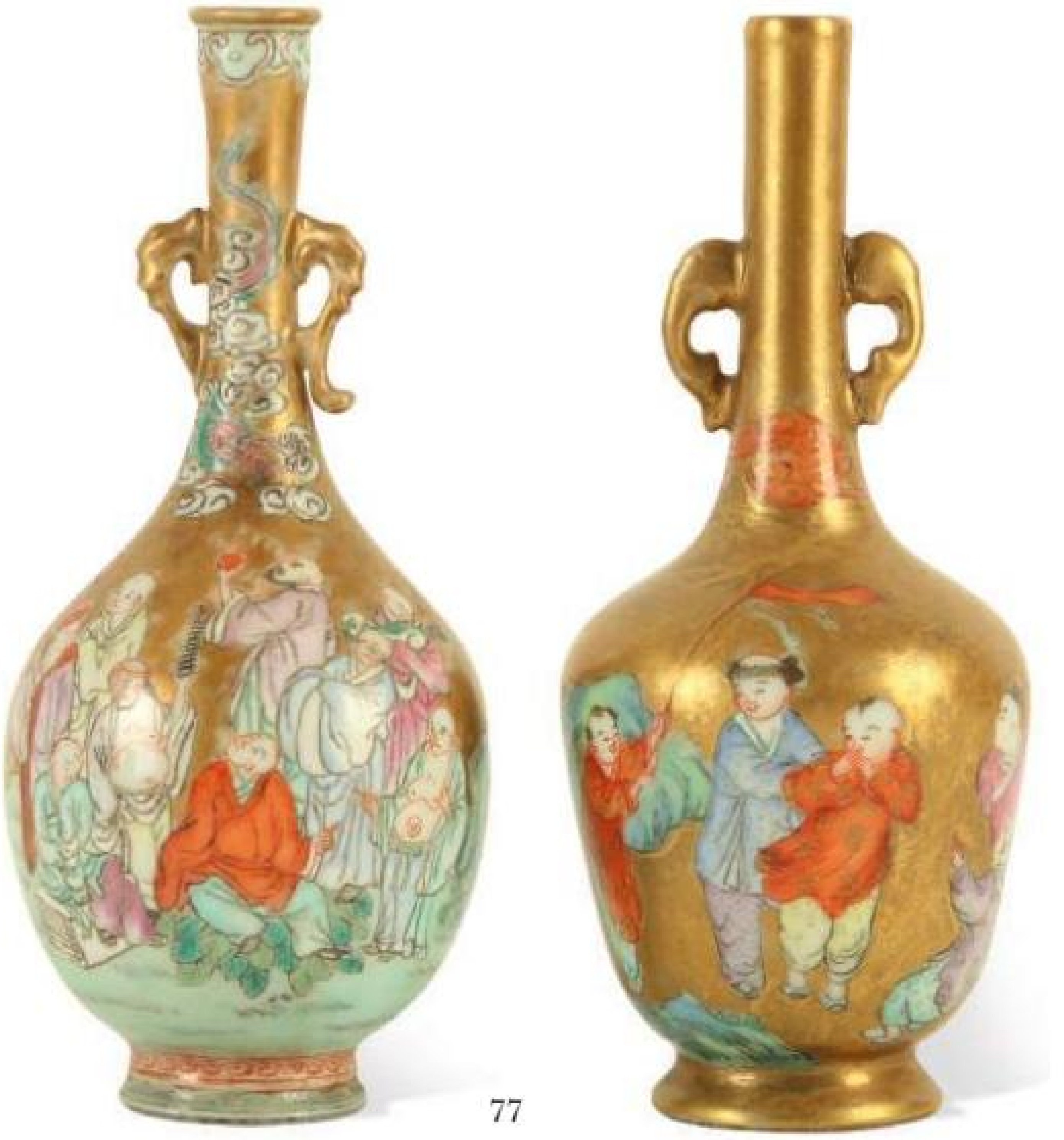
76 (part)

FROM THE COLLECTION OF GUSTAV AMANN (lots 77-79)

(Gustav Amann)

Gustav Amann moved to Shanghai in 1911 initially working for Siemens, before setting up his own engineering consultancy. He later became a 'emissary plenipotentiary' for Sun Yat Sen (Kirky, *Germany and Republican China*, 1984, p. 361) of whom he became a confidant, securing European support form China's reconstruction (Beverley Causey, *German policy towards China, 1918-1941*, 1942, p. 98).

In 1928 he published *The Legacy of Sun Yat* Sen, originally in German, and translated into English the following year. He moved to Hong Kong in 1937.



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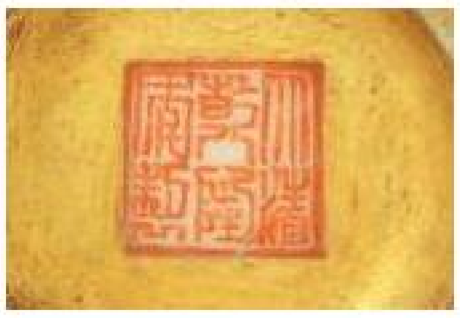
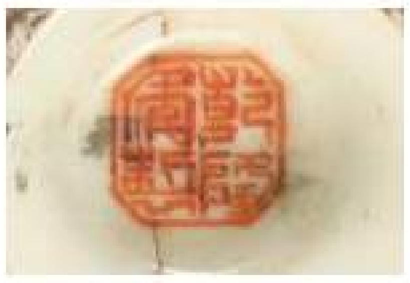
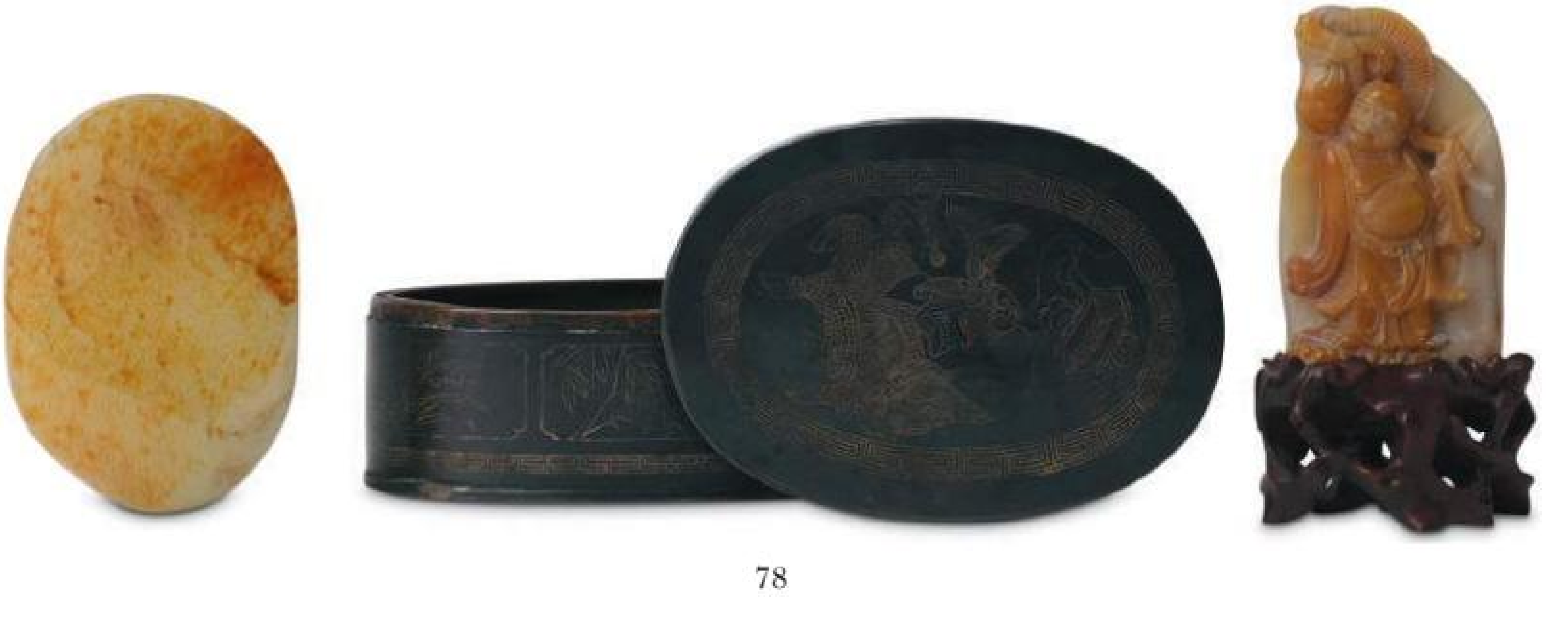






78

77

TWO GILT-DECORATED MINIATURE VASES.

Qing Dynasty, Qianlong mark and of the period.

Each with an ovoid body and a slender neck with two handles, one painted with a group of seven boys at play, the other with a group of Immortals and a dragon in clouds above, all against gold ground, with Qianlong marks to the bases, 11cm H. (2)

Provenance: from the collection of Mr Gustav Amann (1882-1940) consulting engineer to the Chinese government.

£1,000-2,000

清乾隆　描金嬰戲圖紋長頸瓶及仙人龍紋長頸瓶，樊紅「大清乾隆年製」、「乾隆年製」篆書款

來源：Mr Gustav Amann (1882-1940) 收藏，他曾任中國政府工程顧問

78

A WHITE JADE BELT BUCKLE AND A SOAPSTONE CARVING.

Late Qing Dynasty.

The belt hook of oval form, preserving the form of the pebble, with russet inclusions to the face, contained in a silver-inlaid box, together with a carving of Budai Heshang with a wood stand, 8.2cm (box). (5)

Provenance: from the collection of Mr Gustav Amann (1882-1940) consulting engineer to the Chinese government.

£400-600

清晚期　玉雕帶扣連嵌銀蓋盒及壽山石雕布袋和尚像連木座

來源：Mr Gustav Amann (1882-1940) 收藏，他曾任中國政府工程顧問

79

A PAIR OF BLUE AND WHITE DISHES.

Qing Dynasty, six character Jiaqing marks and of the period.

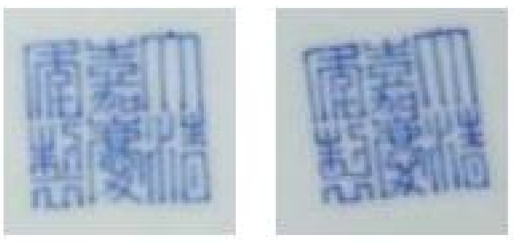
Each painted to the centre with stylised *shou* character surrounded by a ring of further eight characters, all within a border of *ruyi* head scrolls, the exterior with a band of foliate rocaille scrolls, together with wood stands, 21cm diameter. (4)

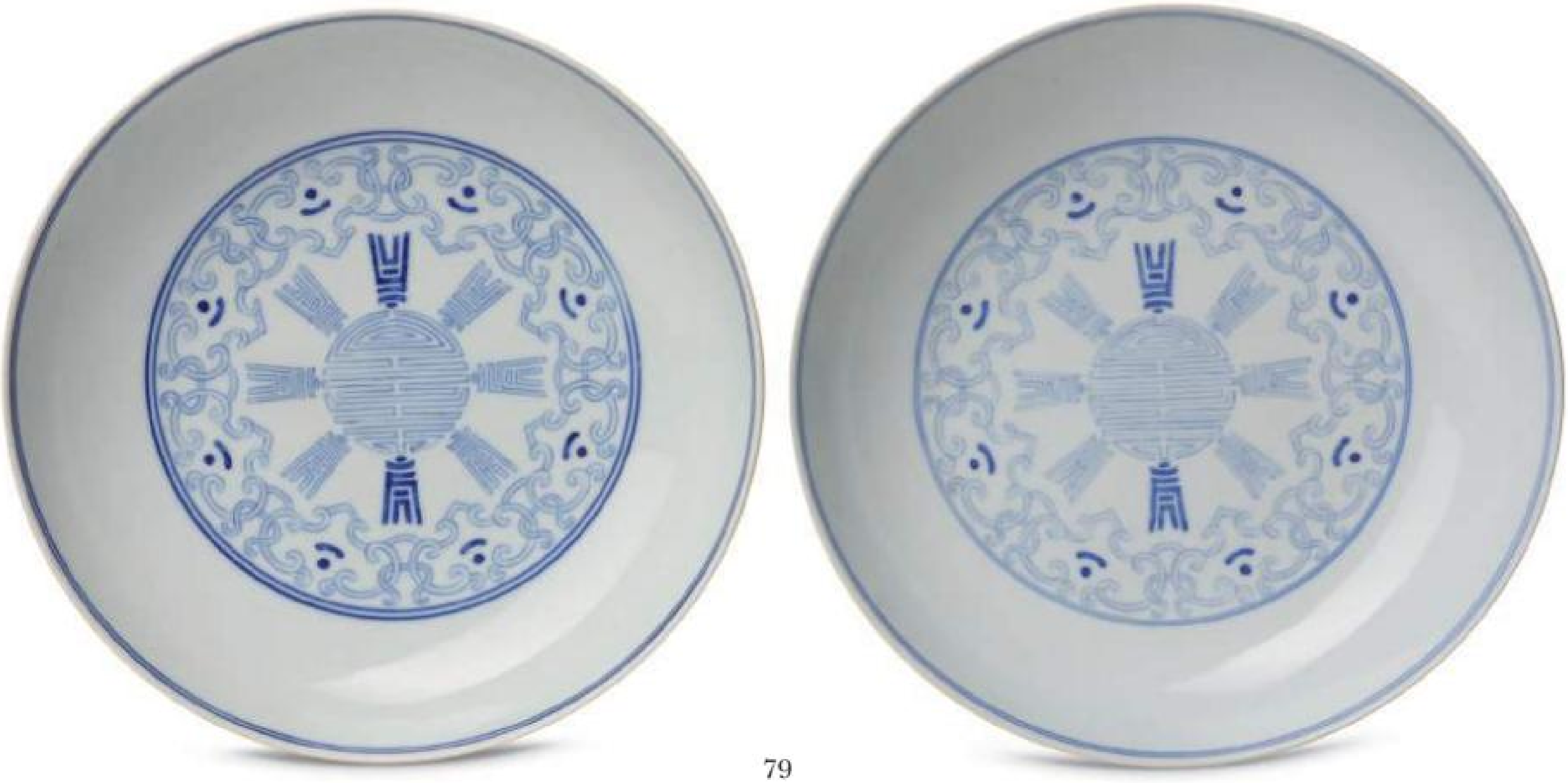
Provenance: from the collection of Mr Gustav Amann (1882-1940) consulting engineer to the Chinese government.

£1,000-2,000

清嘉慶　青花‘壽’字碟一對連木座，青花「大清嘉慶年製」篆書款

來源：Mr Gustav Amann (1882-1940) 收藏，他曾任中國政府工程顧問





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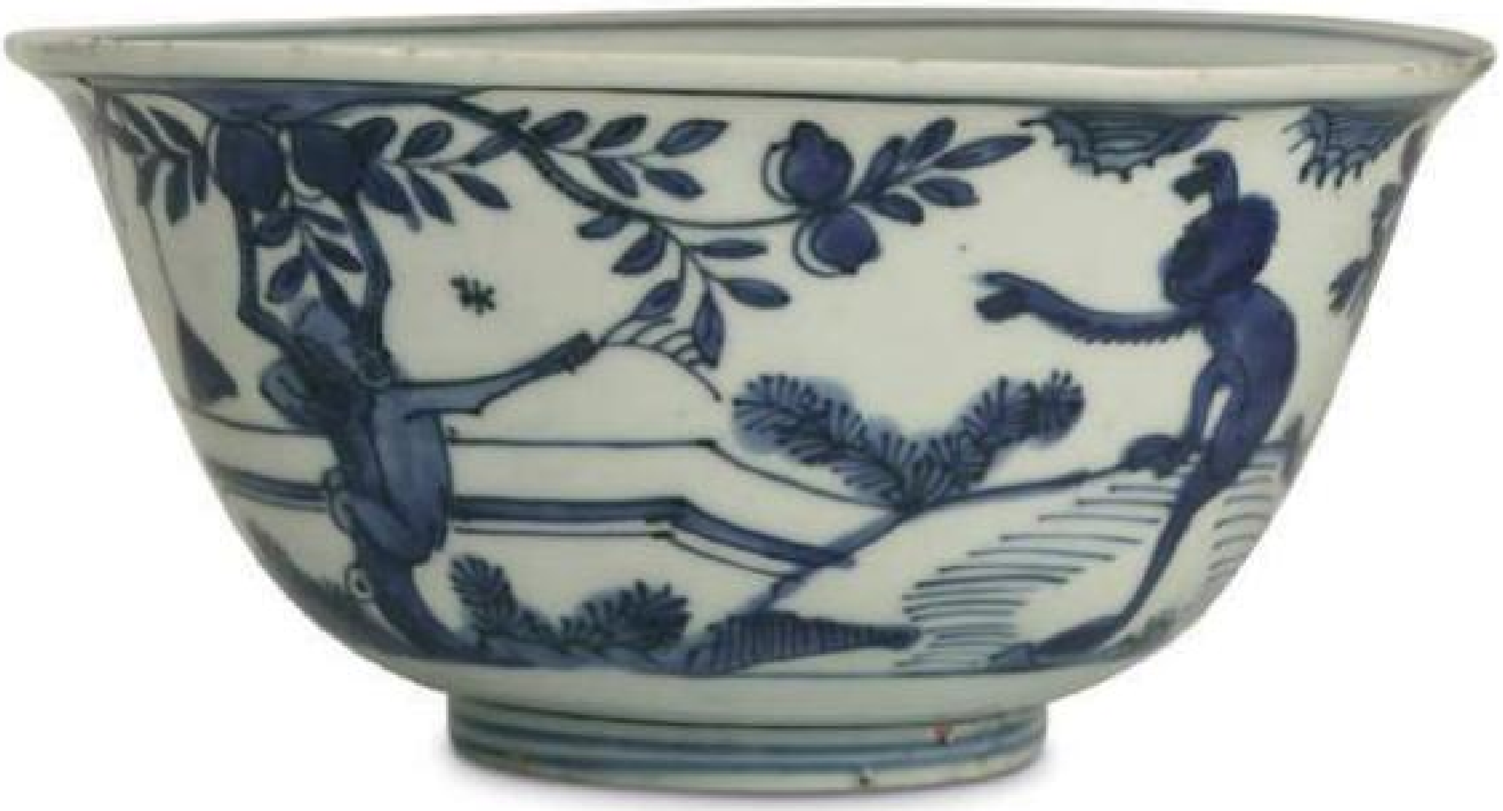


80

80

A BLUE AND WHITE BOWL.

Ming Dynasty, six character Jiajing mark and of the period.

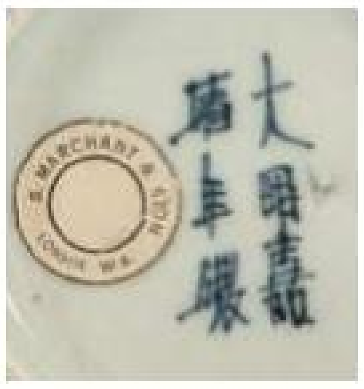
The gently flared body with an everted rim painted to the exterior with two monkeys in a peach tree, a pair of birds perched on a tree branch and a pair of deer, the interior with a recumbent horse in a landscape, all raised on a straight foot, 7cm H, 14cm diameter.

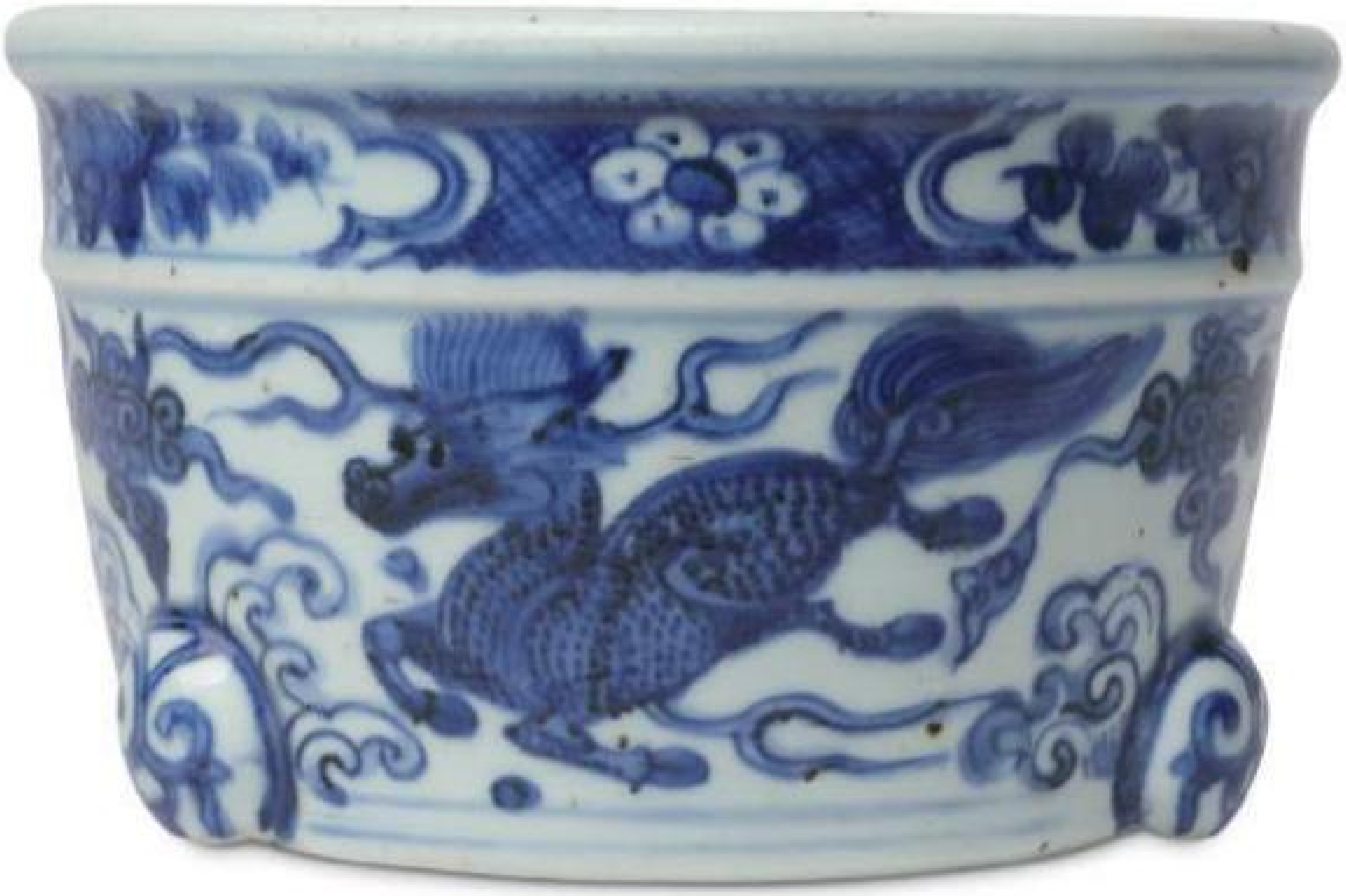
Provenance: an English private collection, acquired from Marchant in the 1970s [label].

£5,000-8,000

明嘉靖　青花‘三友’圖紋盌，青花「大明嘉靖年製」楷書款

來源：英國私人收藏，于1970年代購于Marchant（馬錢特），帶標籤





81

81

A BLUE AND WHITE ‘QILIN’ INCENSE BURNER.

Ming Dynasty, Wanli period.

The tapered cylindrical body painted with three mythical beasts among stylised clouds and fire wisps, with a floral band to the rim, with raised on three short feet, 10cm H, 16.8cm diameter.

Provenance: an English private collection.

£500-800

明萬曆　青花麒麟紋三足爐

來源：英國私人收藏

82

A BLUE AND WHITE DOUBLE GOURD 'SCHOLARS AND HUNTSMAN' VASE.

Transitional period.

Painted with a group of scholars in a bamboo grove near fantastically formed rocks and willow trees, with floral bands dividing the sections, the upper part with a huntsman on a horse and a deer and leafy sprays to the neck, 32cm H. (2))

£2,000-3,000

明末清初　青花高士竹林圖紋葫蘆瓶

83

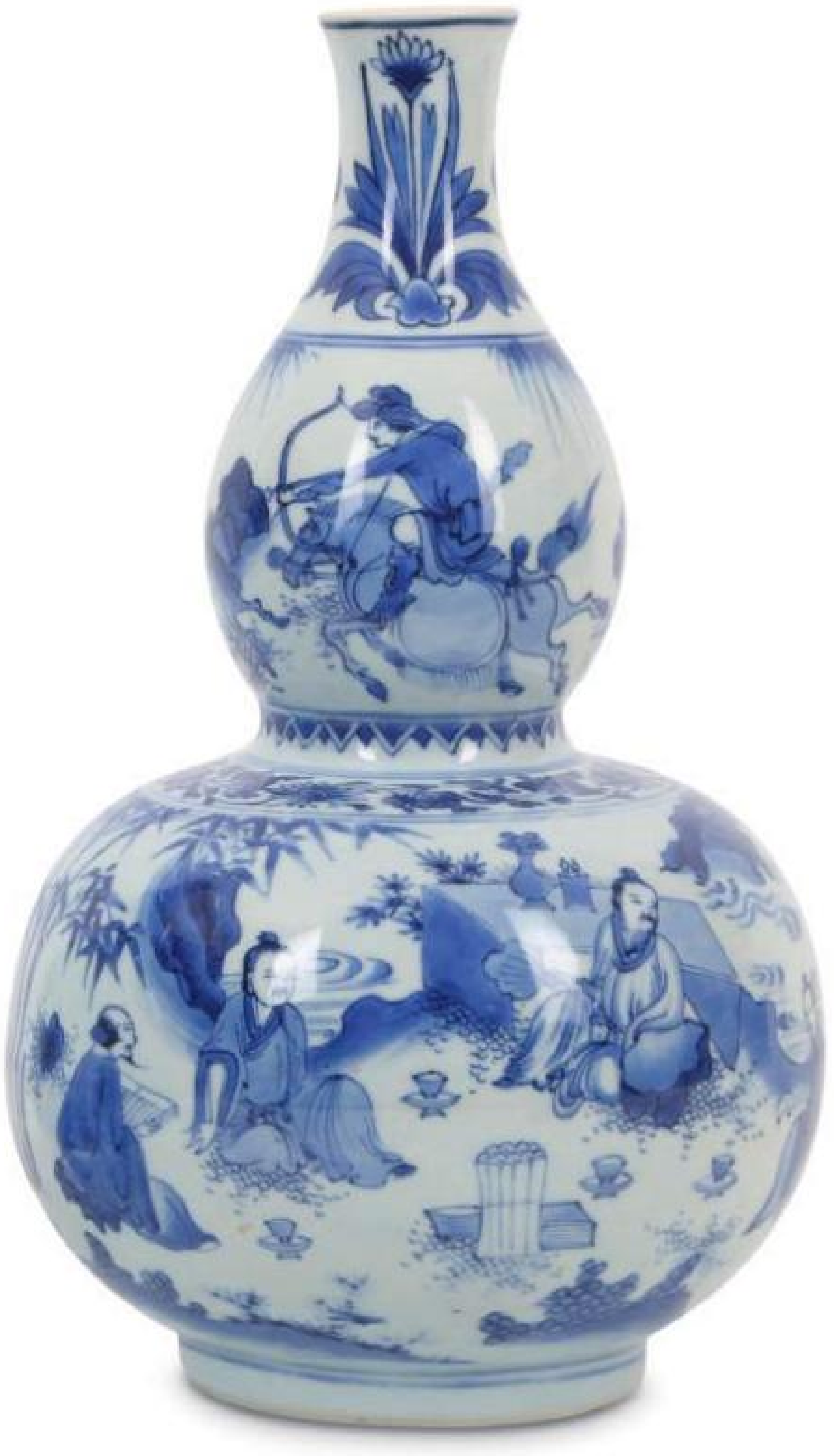
A BLUE AND WHITE DOUBLE GOURD 'SCHOLARS' VASE.

Transitional period.

The lower section with a group of scholars in a bamboo grove near a waterfall shrouded in mist, their young attendant carrying a qin, with floral bands to the waist, the upper part with a hermit sleeping amongst trees and his an attendant preparing tea, with leafy sprays to the neck, 33cm H. (2)

£2,000-3,000

明末清初　青花竹林高士圖紋葫蘆瓶



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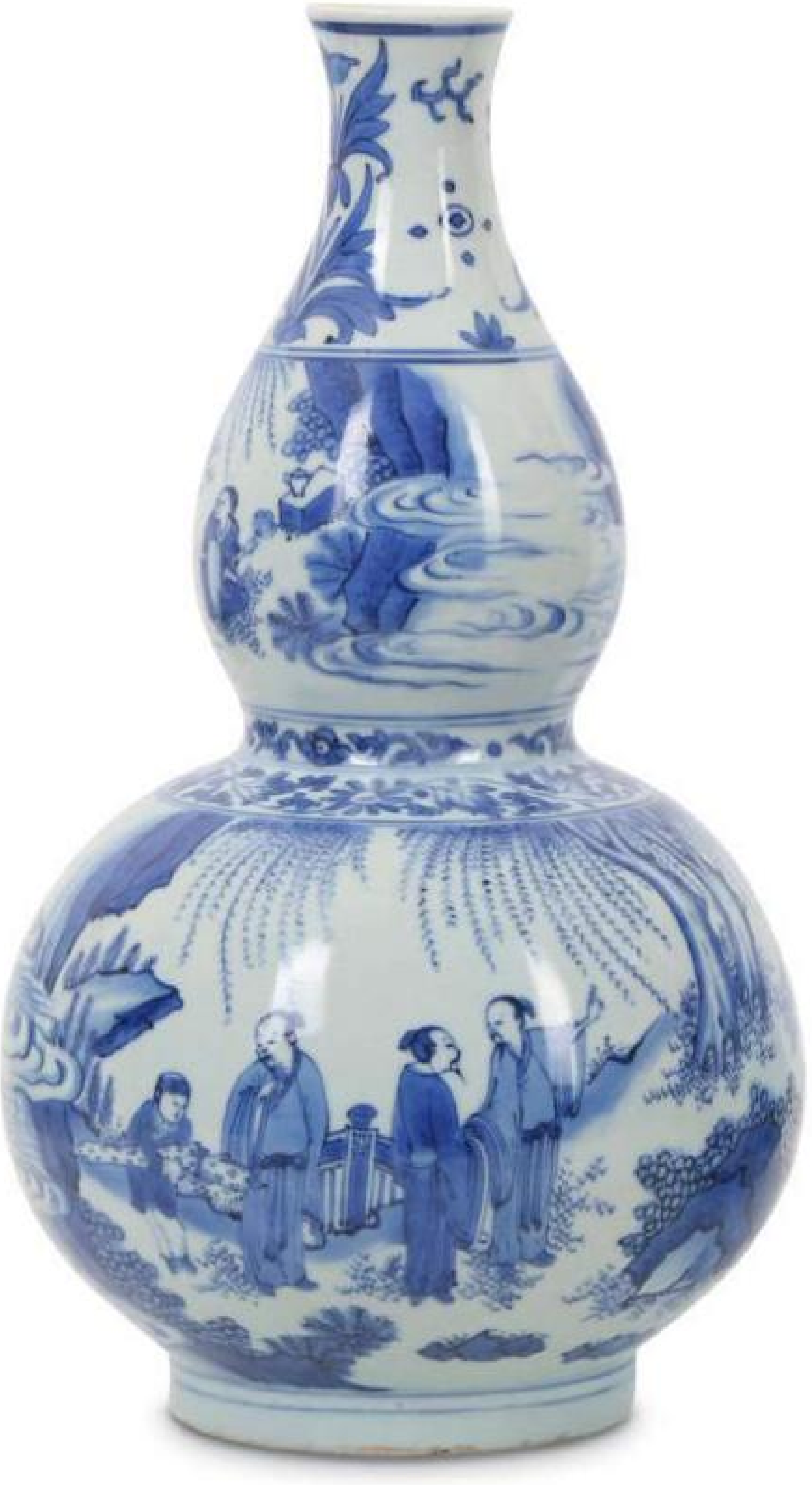


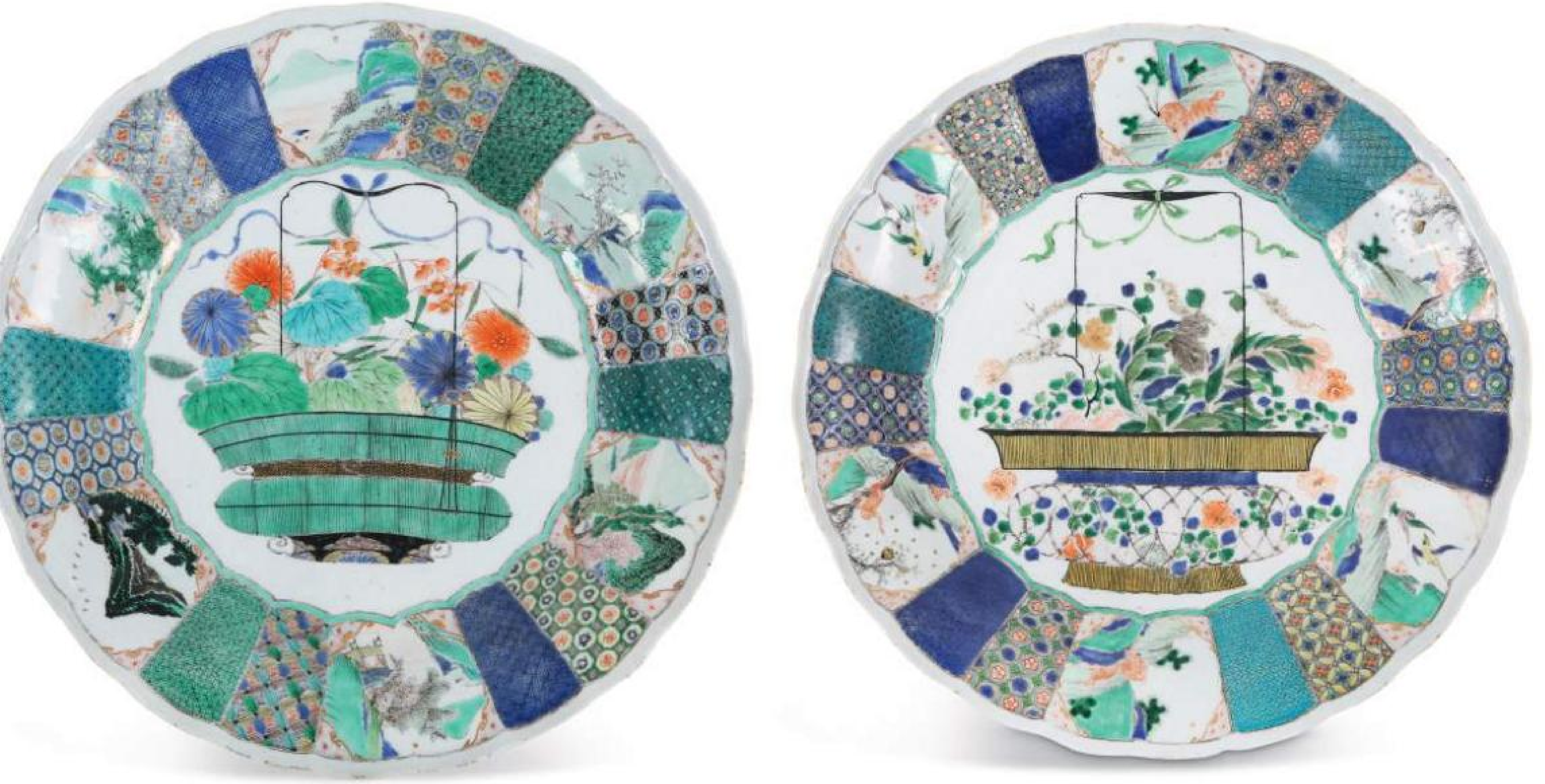
83

84

TWO LARGE FAMILLE VERTE 'BASKET' DISHES.
Qing Dynasty, Kangxi period.
Each decorated to the centre with a flower basket, the rims with panels of brocade patterns and landscape panels, with blue underglaze marks to the bases, 35.5cm diameter. (2)

£3,500-4,000

清康熙　五彩花籃紋花口折沿盤一對
For a related single dish of identical size from the collection of the Shanghai Museum see *The Complete Works of Chinese Ceramics*, 2000, volume XIV, pl. no. 76.



84

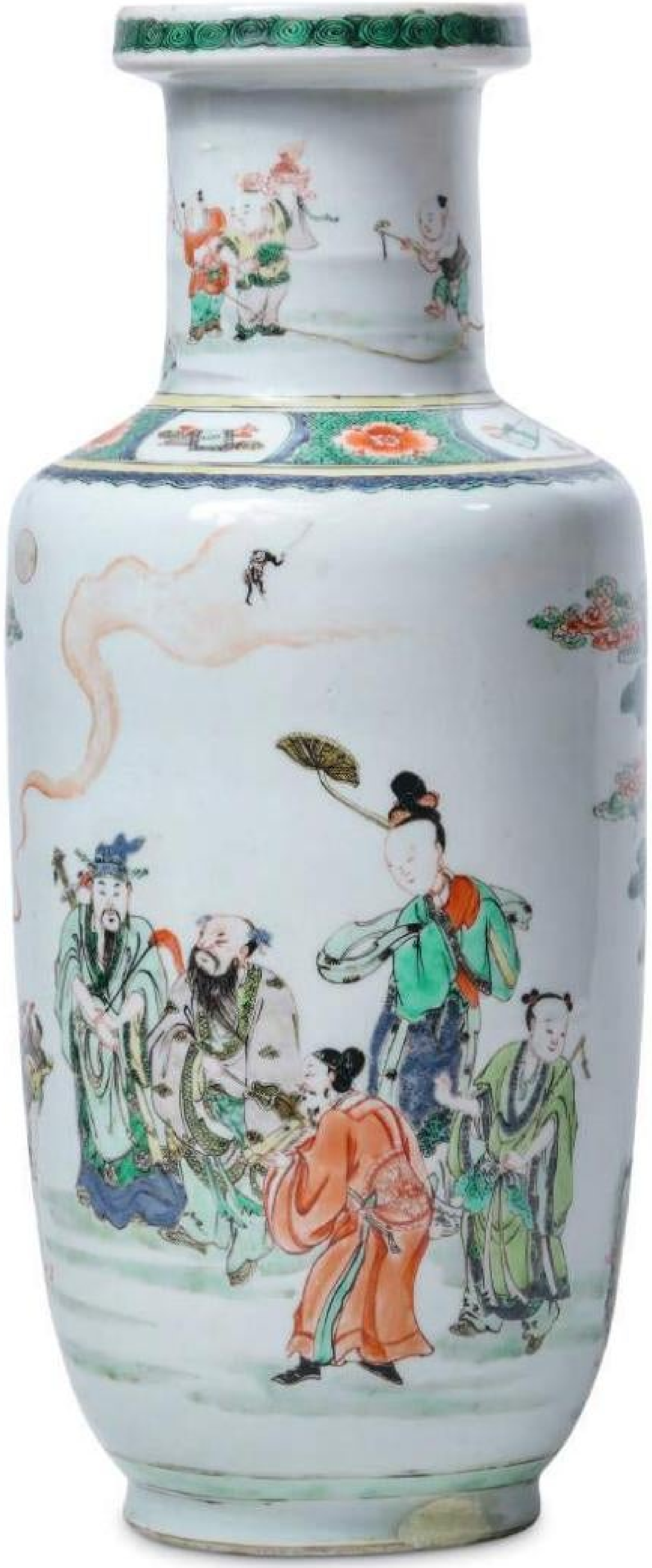
85

A FAMILLE VERTE ROULEAU 'IMMORTALS' VASE.
Qing Dynasty, Kangxi period.
The cylindrical body painted with a group of Immortals with their attributes, the neck with five boys practising archery, and a band of cartouches containing precious objects, 43.5cm H.

Provenance: from the collection of Fitzroy Fletcher (1919-2001).

£2,000-3,000

清康熙　五彩八仙過海圖紋棒槌瓶
來源：Fitzroy Fletcher　(1919-2001)收藏



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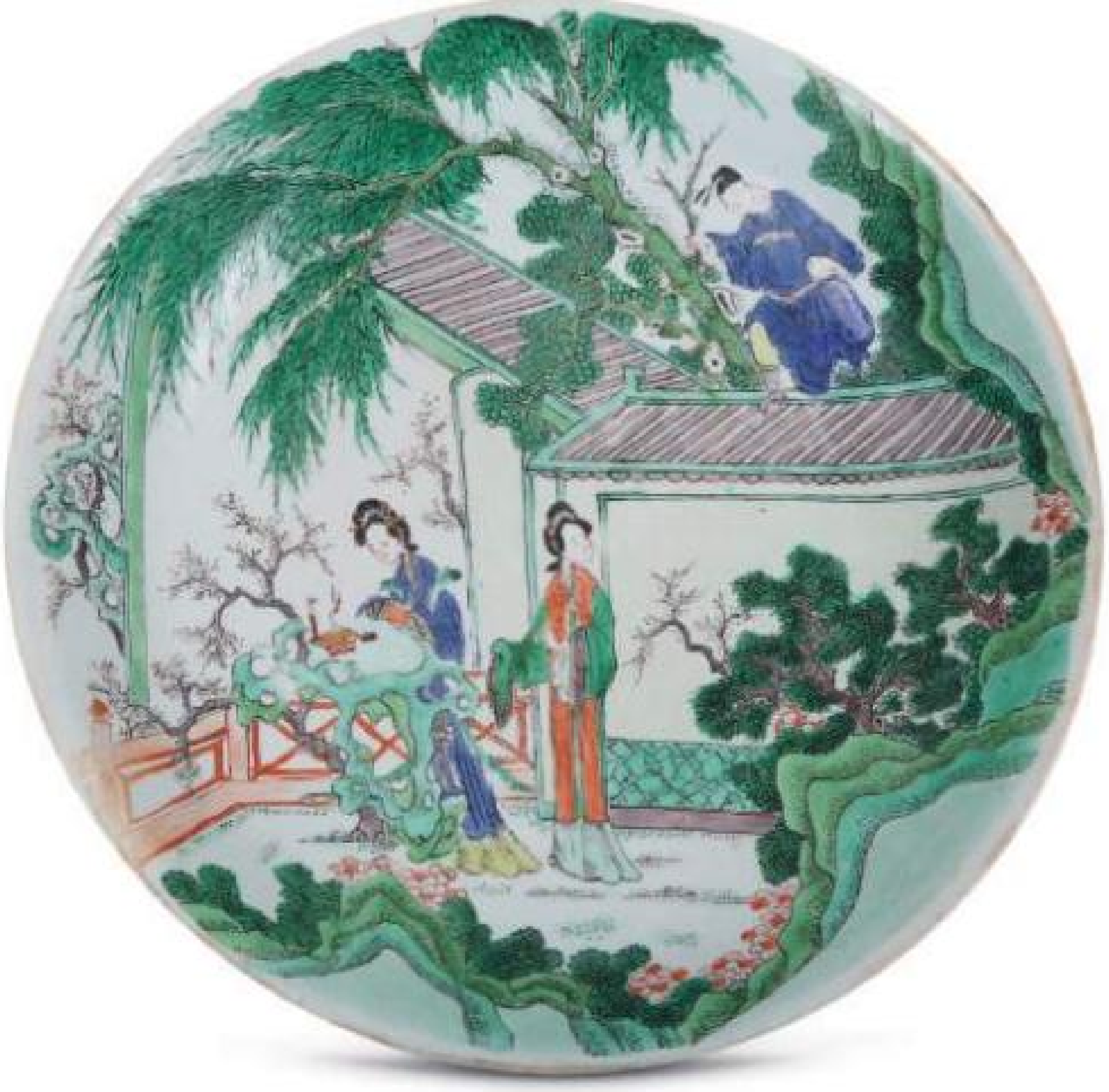
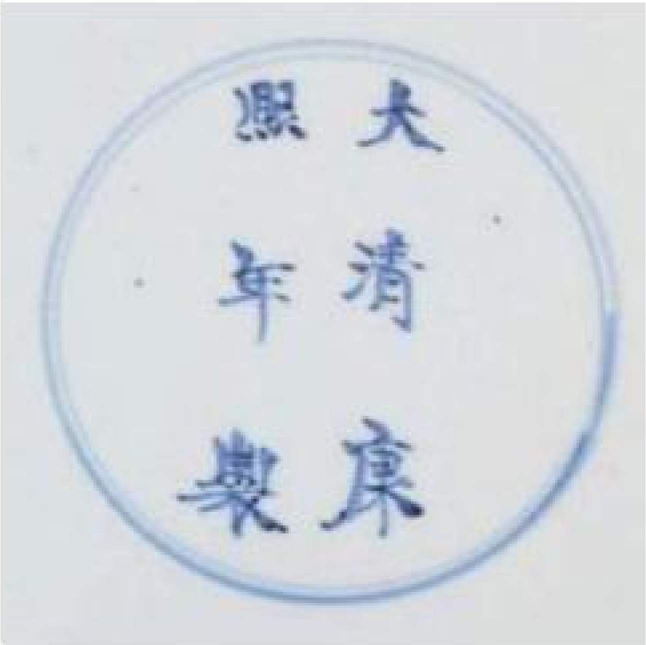


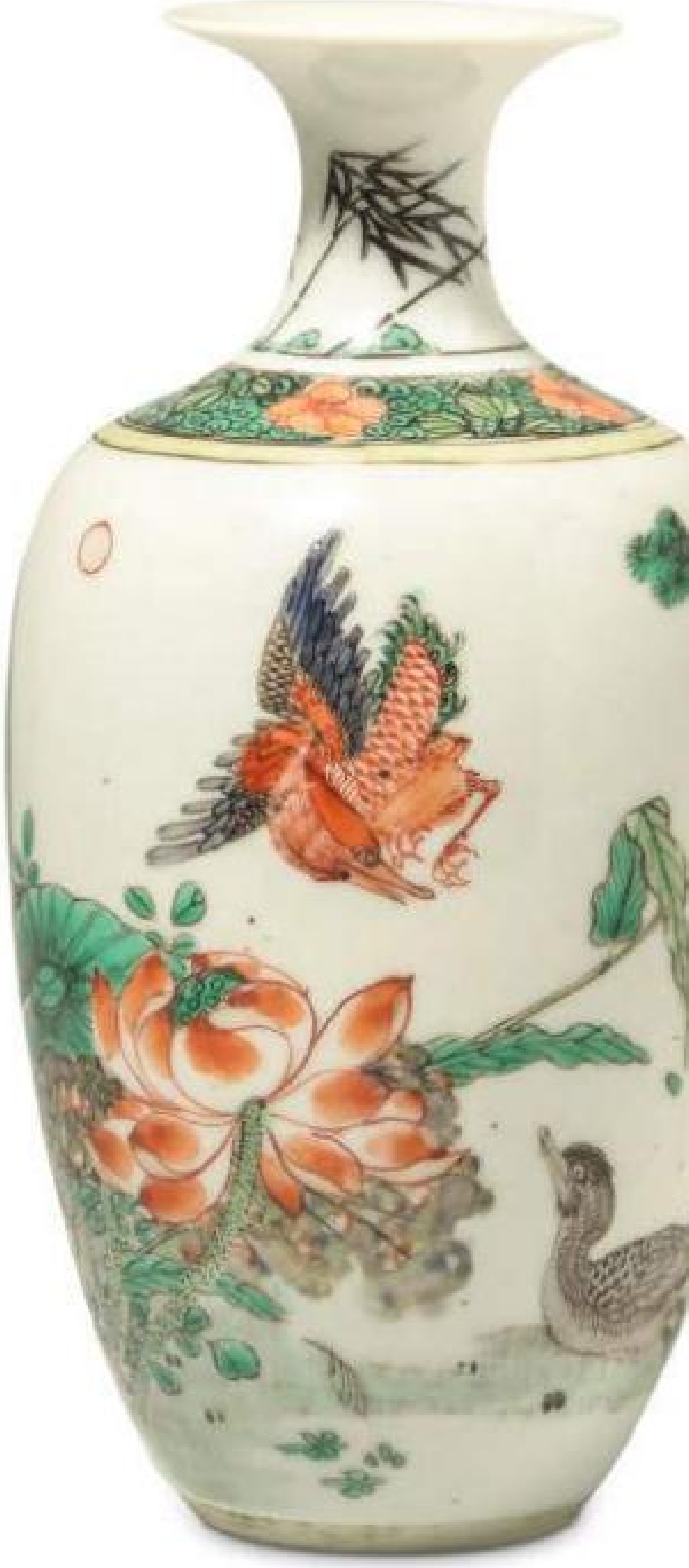
86

86
A LARGE FAMILLE VERTE 'LOVERS' DISH.
Qing Dynasty, six character Kangxi mark and of the period.
Painted with a scene from Act III of The Romance of the Western Chamber depicting Cui Yingying and her attendant Hongniang in the garden by a rockwork altar, praying for the return of Zhang Sheng, seen climbing over the garden wall, 33cm diameter.

£1,500-2,000

清康熙 五彩西廂記人物故事圖碟，青花「大清康熙年製」楷書款





87

87
A WUCAI 'LOTUS POUND' VASE.
Qing Dynasty, Kangxi period.
The ovoid, slightly tapered body painted with a pair of mandarin ducks on a pond near a spray of lotus, inscribed and sealed to the reverse, with a floral band to the shoulder, a waisted neck painted with bamboo sprays and a flared rim, 18cm H. (2)

Provenance: Hancock, 37 Bury Street, St. James's, SW1 [label]

£2,000-3,000

清康熙 五彩蓮池紋瓶
來源： Hancock, 37 Bury Street, St. James' s, SW1

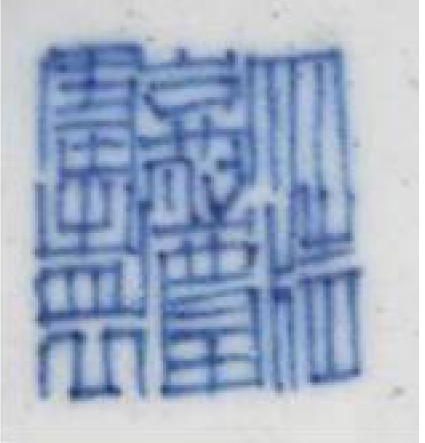
HANCOCK
37, BURY STREET, S. JAMES'S, S.W.1.
4984.
ce/-/.

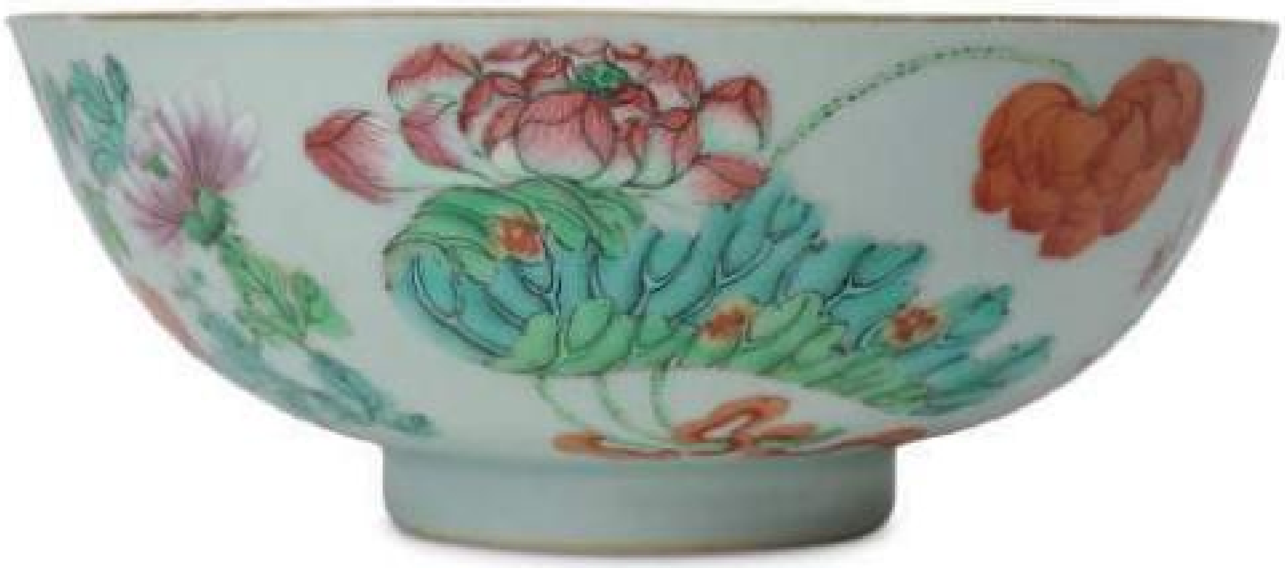
88

A FAMILLE ROSE ‘FLOWERS’ BOWL.
Qing Dynasty, Jiaqing mark and of the period.
The U-shaped body painted with various blossoms, with a peach branch to the interior and a six character *Jiaqing* mark to the base, 14.2cm.

£1,000-1,500

清嘉慶　粉彩花紋盌，青花「大清嘉慶年製」篆書款





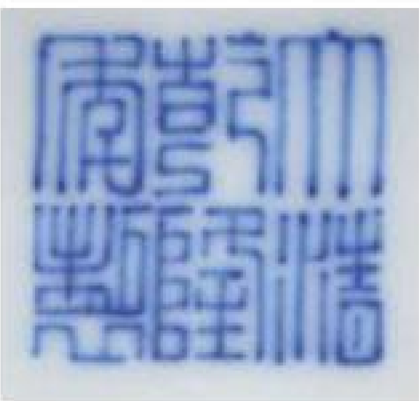
88

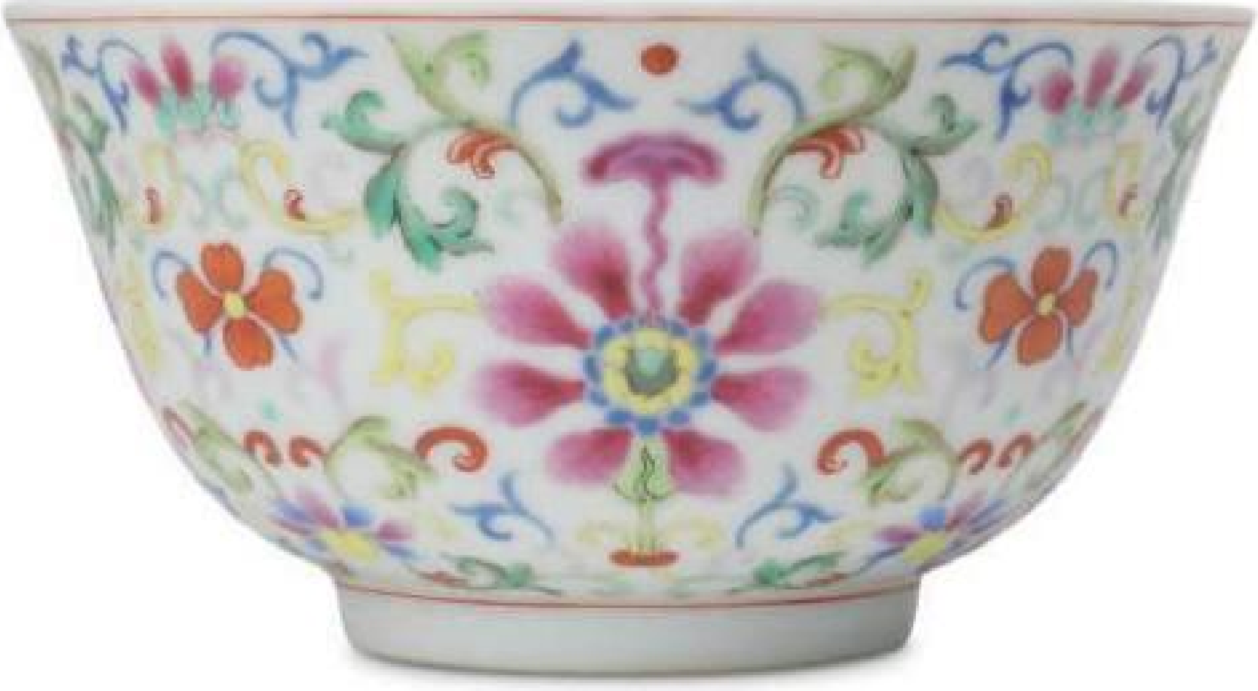
89

A FAMILLE ROSE ‘LOTUS’ BOWL.
Qing Dynasty, Qianlong mark and of the period.
Painted with stylised lotus flower heads and colourful scrolling foliage, with a six character *Qianlong* mark to the base, 13cm diameter.

£3,000-5,000

清乾隆　粉彩纏枝蓮紋盌，青花「大清乾隆年製」篆書款





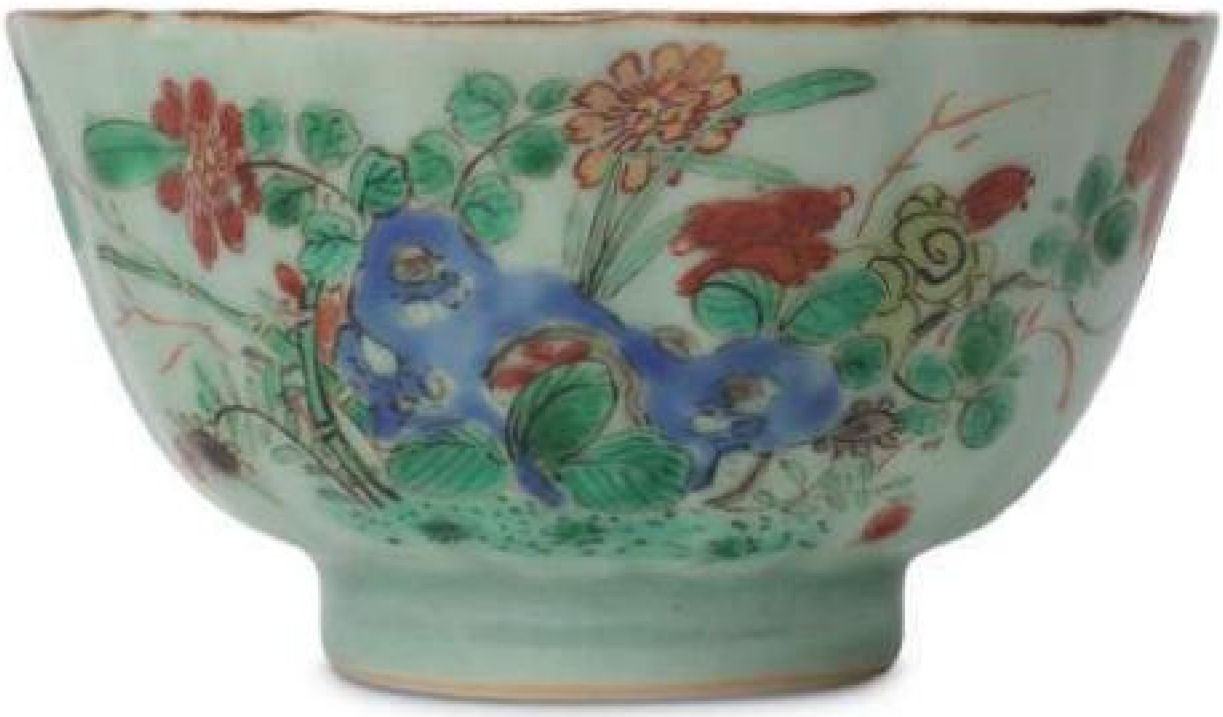
89

90

A CELADON WUCAI CUP.
Qing Dynasty, Kangxi period.
The lobed body decorated with an even celadon glaze and painted with floral sprays emerging from rockery, with a conch shell to the interior, 11.5cm.

£300-500

清康熙　青釉五彩描金繪山石圖紋盃



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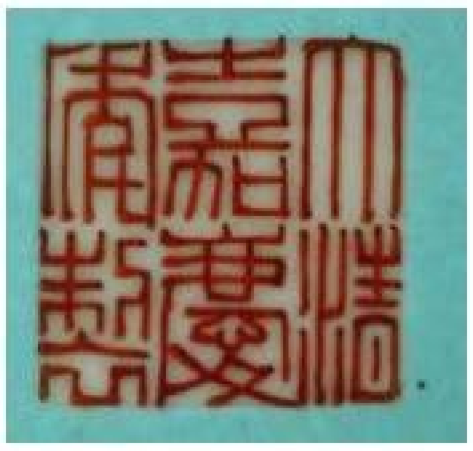
91

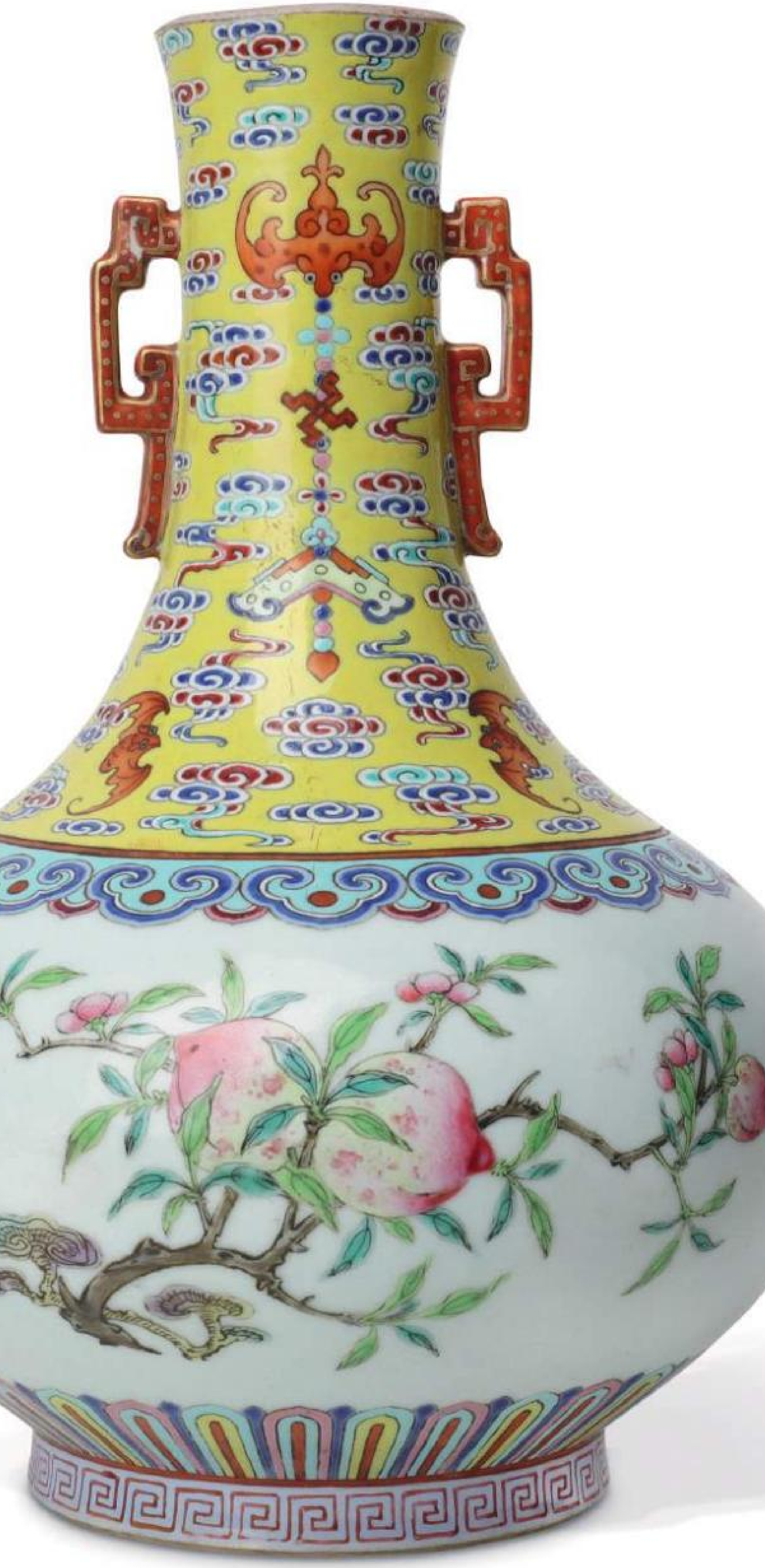
A FAMILLE ROSE BOTTLE VASE.
Qing Dynasty, six character Jiaqing mark and of the period.
The body finely painted with sprays of fruiting peach, pomegranate, finger citrus branches and *lingzhi*, with a band of *ruyi* heads to the shoulder, the neck framed by angular handles, painted with bats, chimes and stylised clouds against a bright yellow ground, with bands of lappets and key fret around the foot, 27.5cm.

£500-800

清嘉慶　粉彩‘三多’圖紋雙耳瓶，礬紅「大清嘉慶年製」篆書款

For a closely related vase from the Imperial collection see *The Palace Museum's Essential Collections: Chinese Ceramic Wares with Polychrome Glaze*, 2016, cat. no. 10.





91

BLUETT &
SONS
LONDON

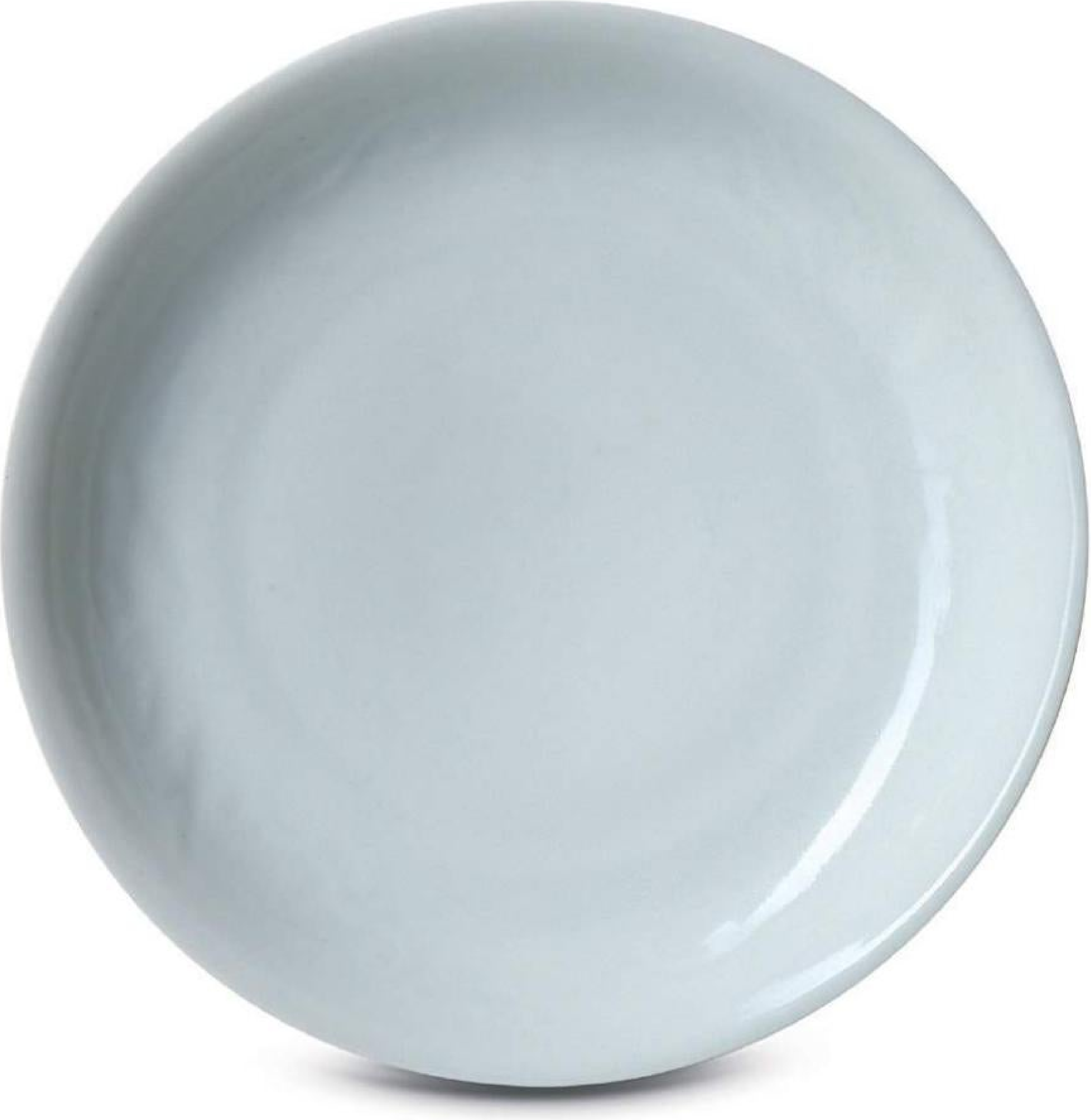
92

A WHITE-GLAZED ANHUA-DECORATED 'PHOENIXES' DISH.
Qing Dynasty, Kangxi period.
Moulded to the rim with two pairs of dragons and phoenix, decorated with an even white glaze, 19cm diameter.

Provenance: Bluett & Sons London [label]

£800-1,200

清康熙　白釉浮雕龍鳳紋碟
來源：Bluett & Sons London標籤



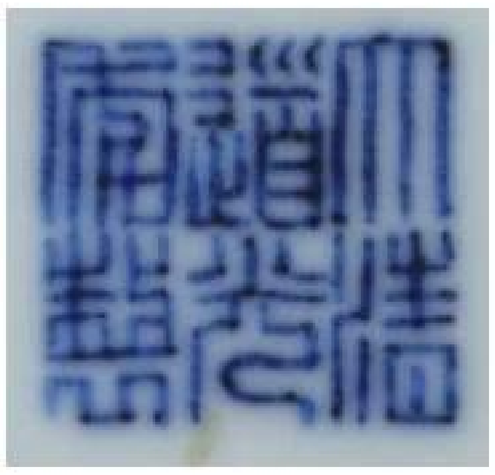
92

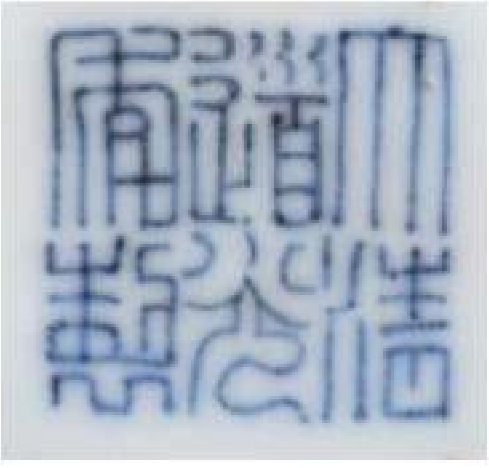
93

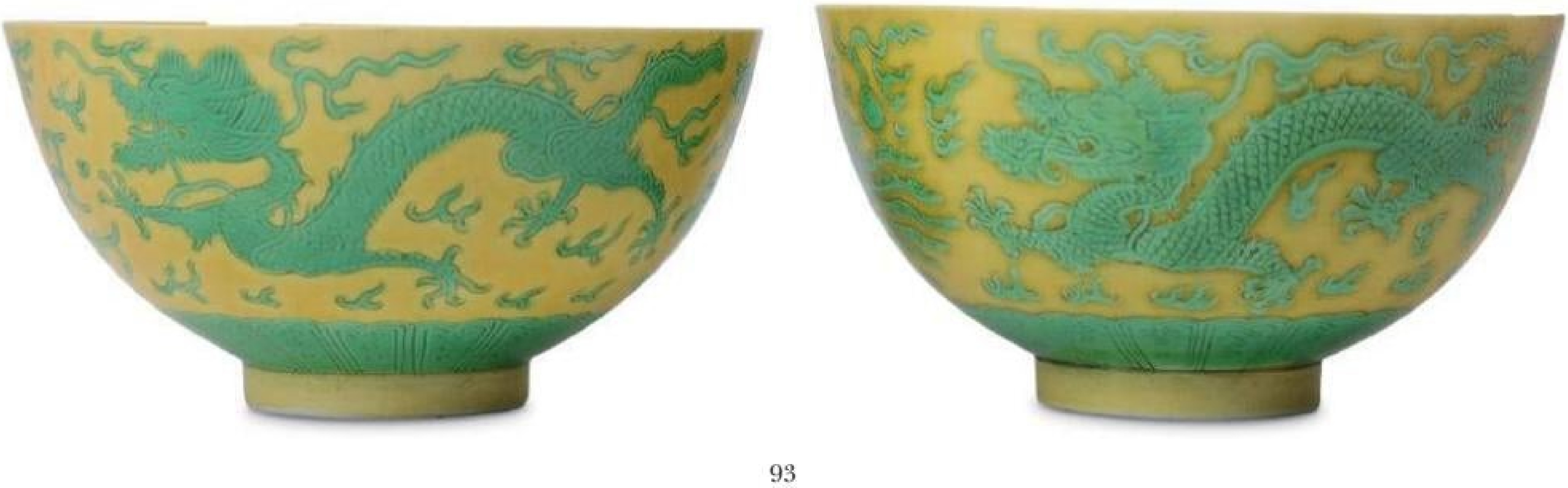
A PAIR OF YELLOW-GROUND ‘DRAGON’ BOWLS.
Qing Dynasty, Daoguang mark and of the period.
Each incised with two pairs of green-glazed dragons and phoenix among fire wisps chasing the sacred pearls of wisdom, with a band of stylised lappets around the foot and a single *shou* character to the centre, with six character Daoguang marks to the bases, 11.7cm diameter. (2)

£600-800

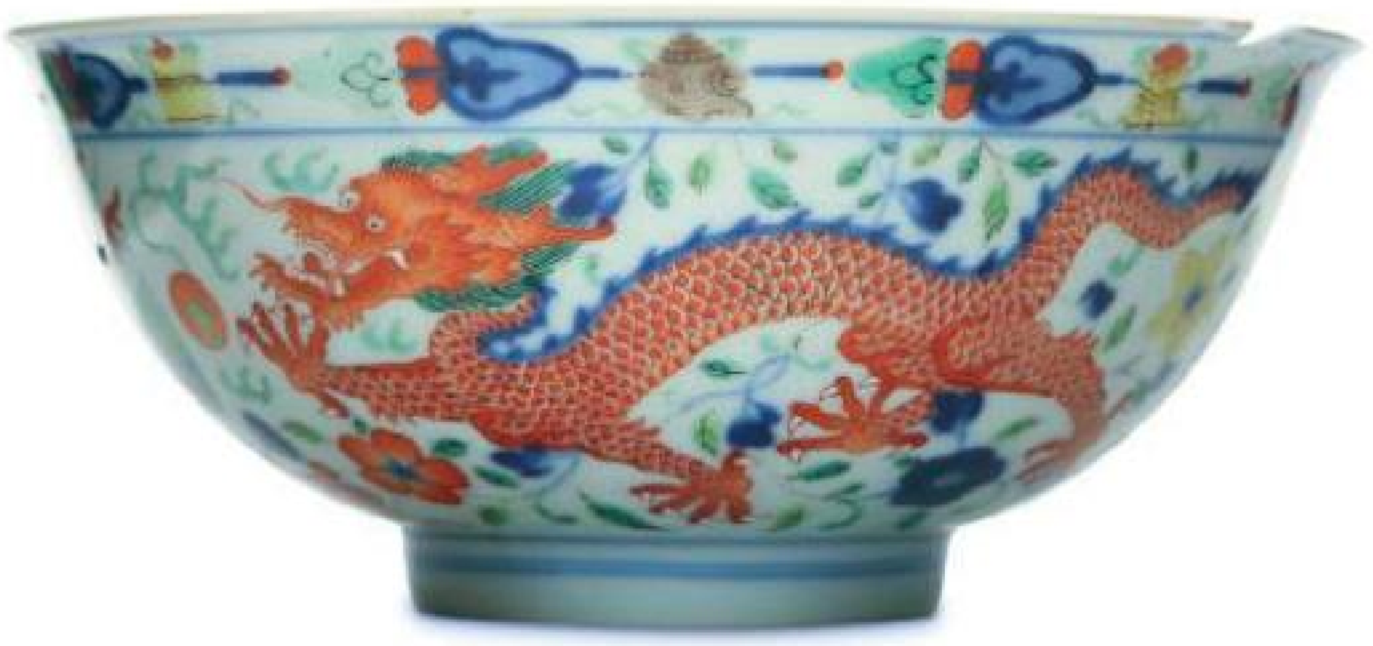
清　黃地綠釉龍鳳壽字紋盌一對，青花「大清道光年製」篆書款







93



94

94

A WUCAI 'DRAGON AND PHOENIX' BOWL.

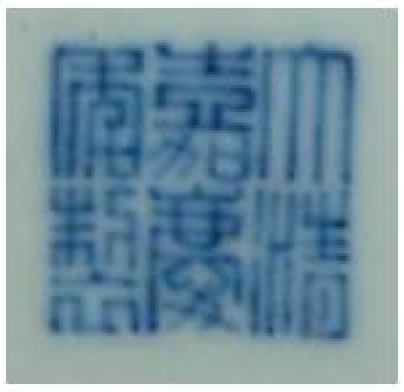
Qing Dynasty, six character Jiaqing mark and of the period.

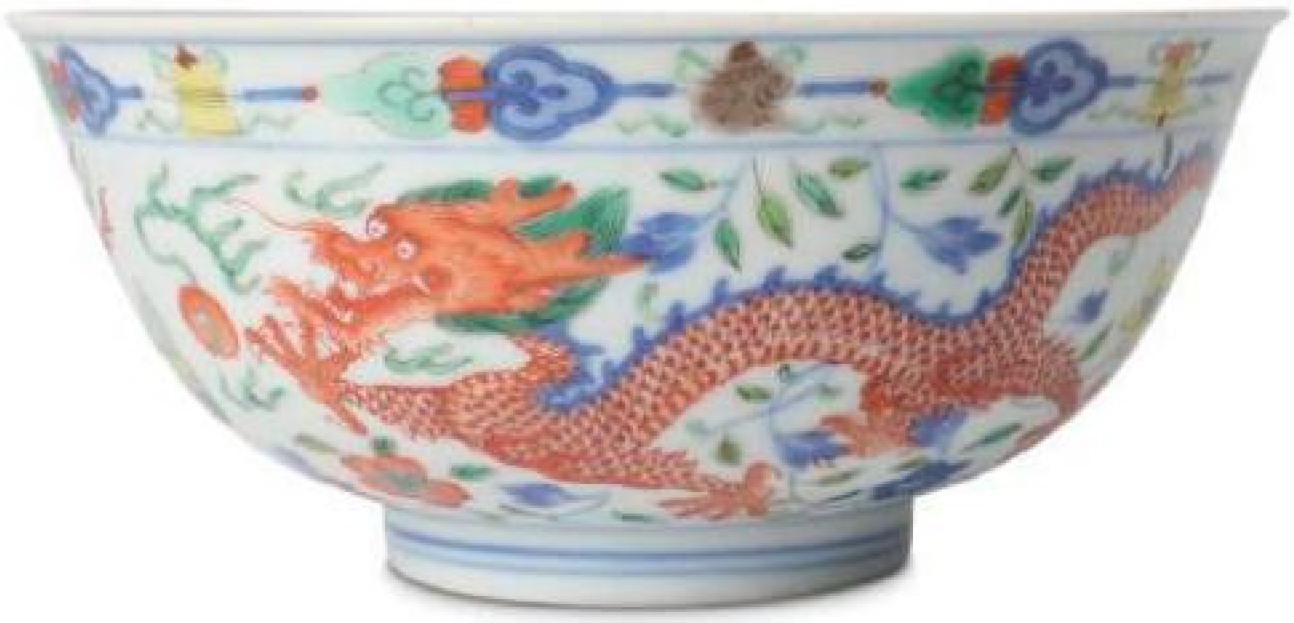
The body with a slightly flared rim painted with two pairs of dragons and phoenix on a ground of flower heads, with a band of *ruyi* heads and Eight Buddhist Symbols to the rim, the centre with a roundel containing a red dragon among green fire wisps and a sacred pearl in a double line blue border, 15cm diameter.

Provenance: from the collection of Mr H. Middleton, reputed to be in charge of Chinese railways in the 1890s.

£200-300

清十九世紀　五彩龍鳳紋盌三件，青花「大清乾隆年製」篆書款
來源：　Mr H. Middleton收藏





95

95

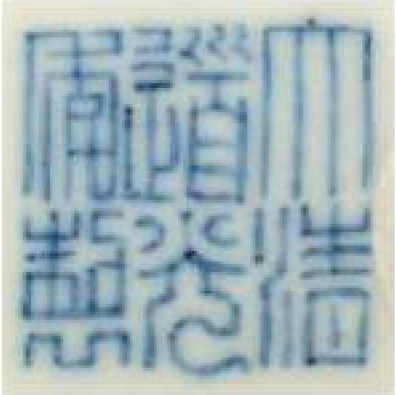
A WUCAI 'DRAGON AND PHOENIX' BOWL.

Qing Dynasty, six character Daoguang mark and of the period.

Painted with two pairs of dragons and phoenix amongst floral sprays, with a band of *ruyi* heads and Eight Buddhist Symbols to the rim, with a roundel containing a scaly dragon chasing a pearl to the centre, a six character mark to the base, 14.8cm diameter.

£5,000-8,000

清道光　五彩龍鳳紋盌，青花「大清道光年製」篆書款



96

THREE WUCAI 'DRAGON AND PHOENIX' BOWLS.

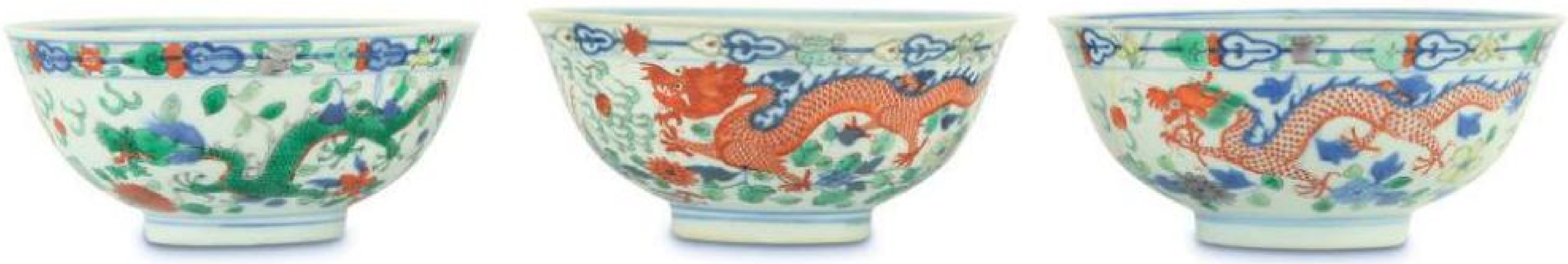
Qing Dynasty, 19th Century.

Each painted with two pairs of dragons and phoenix on a ground of blossoms and foliage, with a band of *ruyi* heads and Eight Buddhist Symbols to the rim, the centre with a roundel containing a red dragon among fire wisps pursuing the sacred pearl, 14-15cm diameter. (3)

Provenance: from the collection of Mr H. Middleton, reputed to be in charge of Chinese railways in the 1890s.

£100-200

清十九世紀　五彩龍鳳紋盌三件，青花「達清乾隆年製作」篆書款
來源：　Mr H. Middleton收藏



96

98 (detail of reverse)

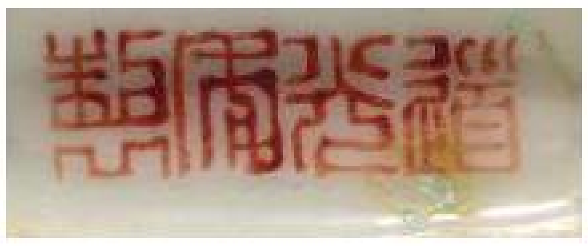
97

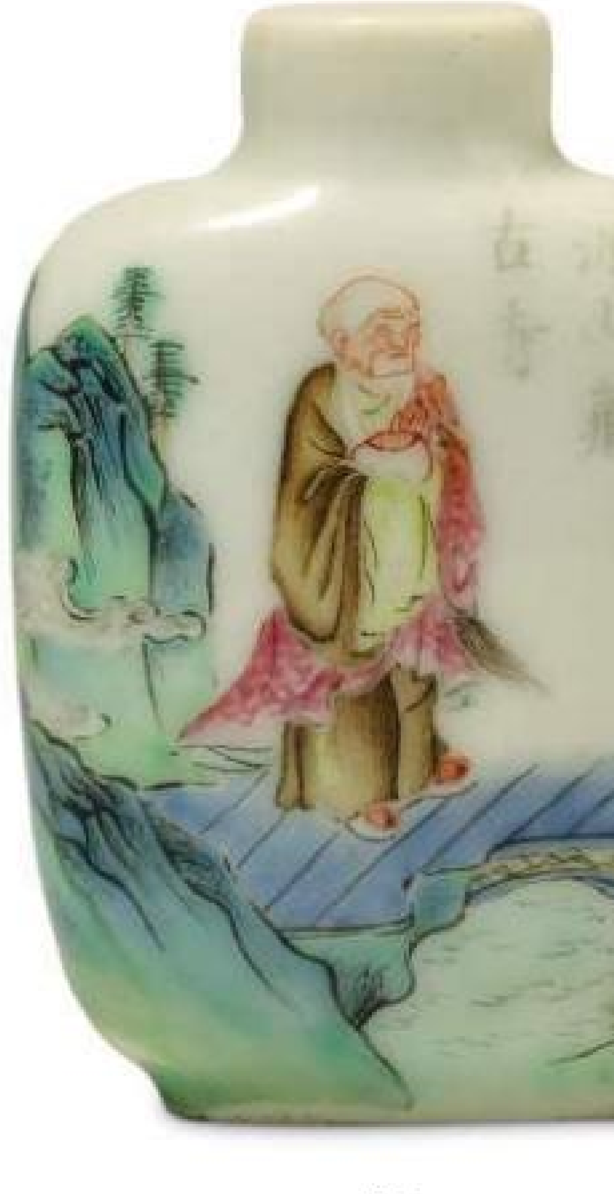
A FAMILLE ROSE ‘LOHAN’ SNUFF BOTTLE.

Qing Dynasty, a four character Daoguang mark and of the period.
The flattened ovoid body painted with a continuous view of a path in rocky mountains, with a sage holding an alms bowl to one side, inscribed *shenshan cang gusi*, the reverse with a single pine tree amongst rocks, 5.8cm H.

£2,000-3,000

清道光　粉彩繪羅漢松石圖紋鼻煙壺，礬紅
「道光年製」篆書款
款識：深山藏古寺





97

98

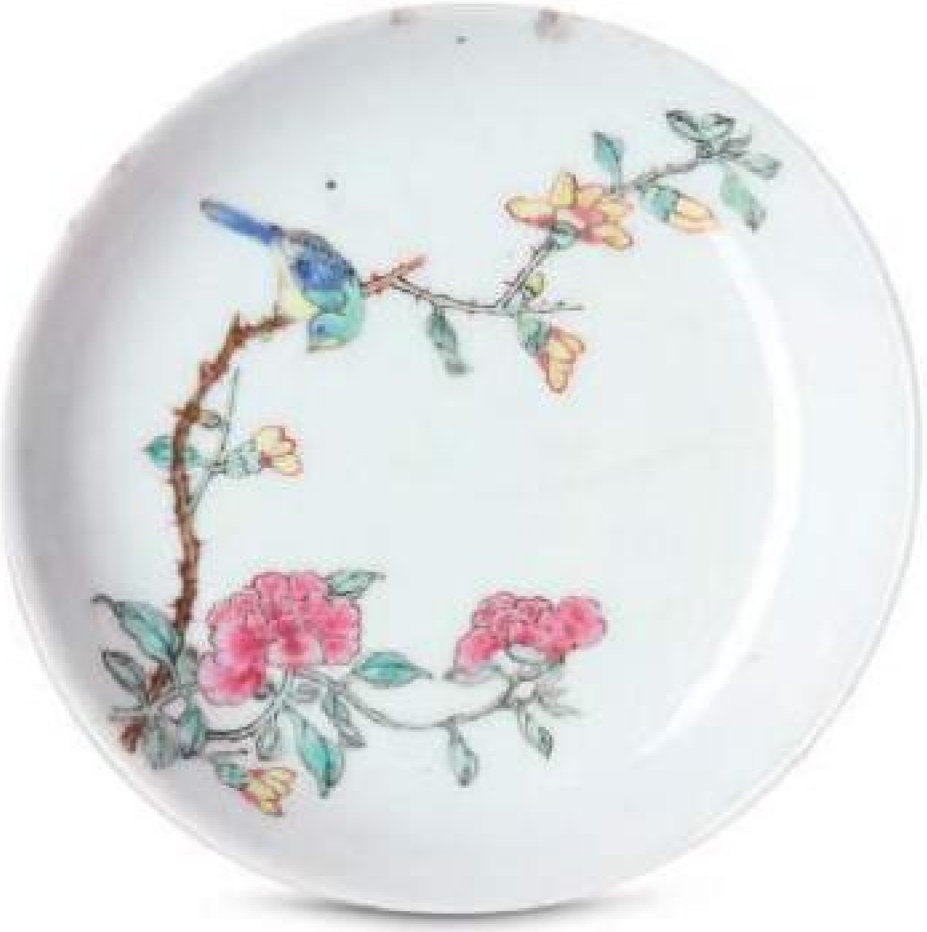
A SMALL FAMILLE ROSE RUBY-BACK DISH.

Qing Dynasty, Yongzheng period.
Painted with a single bird perched on a branch of a yellow rose with a spray of peony below, the reverse with ruby rims, 11.5cm diameter.

Provenance: from the collection of Arundel Castle, by repute.

£300-500

清雍正　外胭脂紅地內粉彩花鳥紋碟
來源：Arundel城堡收藏



98

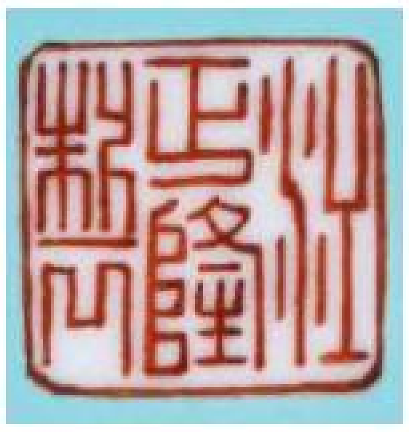
99

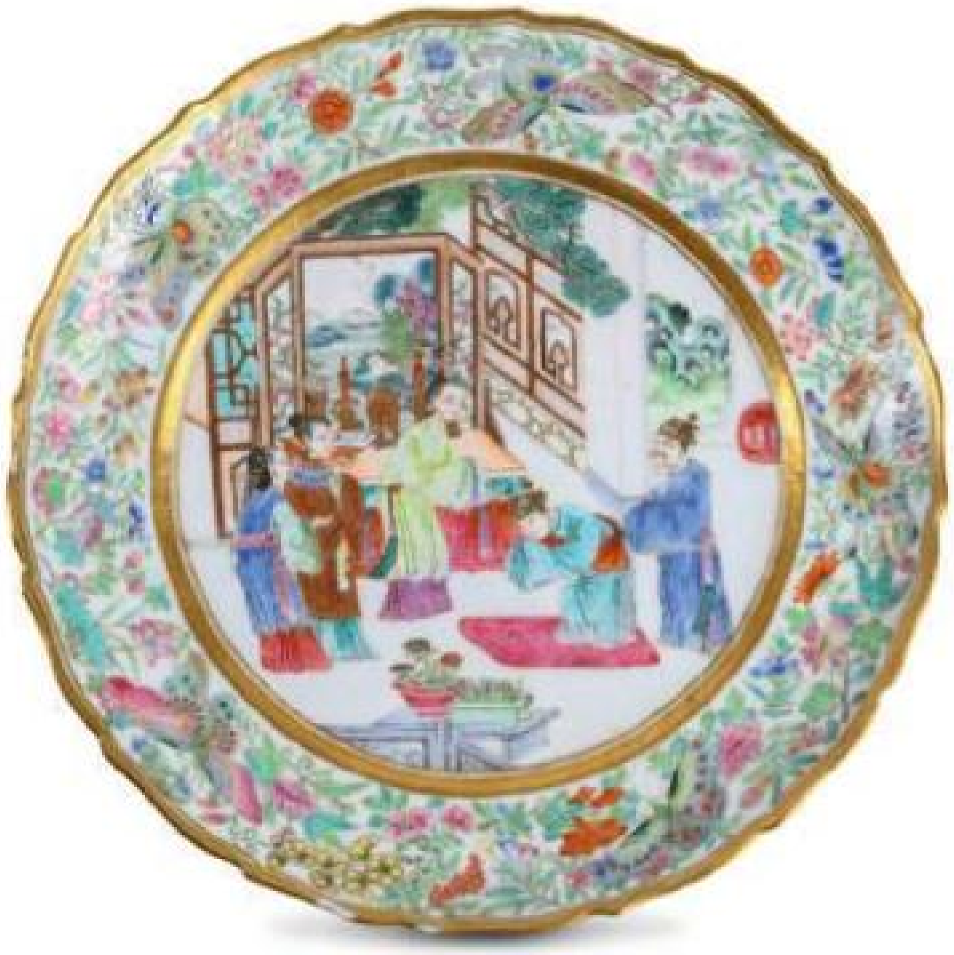
A FAMILLE ROSE FIGURATIVE DISH.

Qing Dynasty, early 19th Century.
Enamelled with figures on a terraced garden, encircled by a band of meticulously rendered butterflies flying amidst various floral branches, the underside with four iron-red bats reserved on a turquoise ground, four character *Jiang Zhenglong* mark to base, 20cm diameter.

£1,500-2,000

十九世紀早期　粉彩人物庭院圖紋盤，礬紅
「江正隆製」篆書款



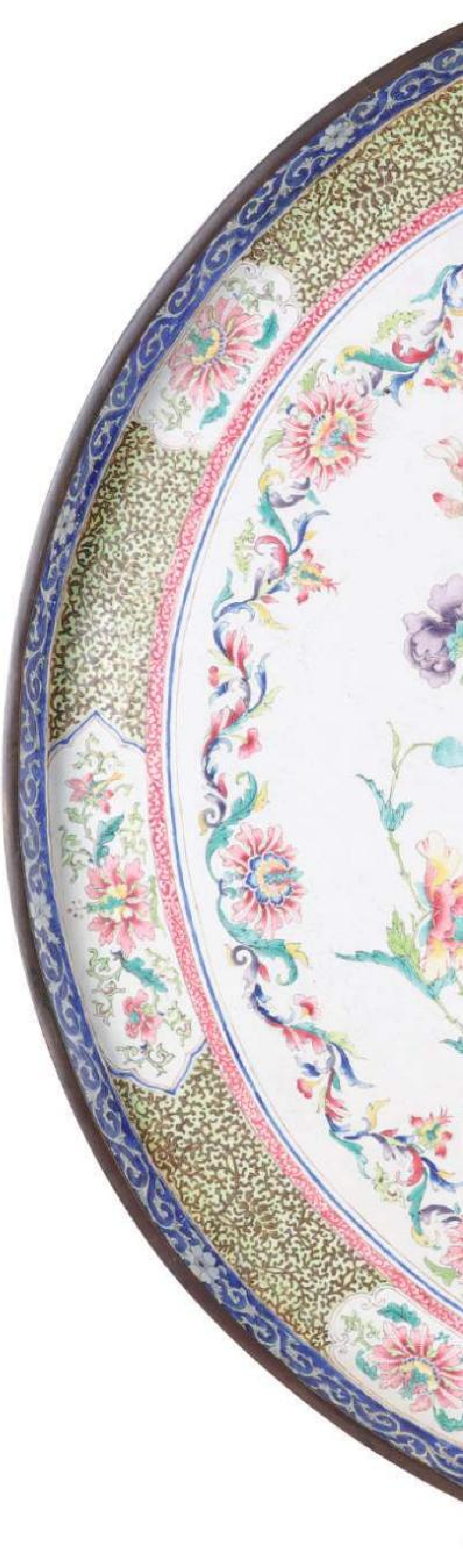


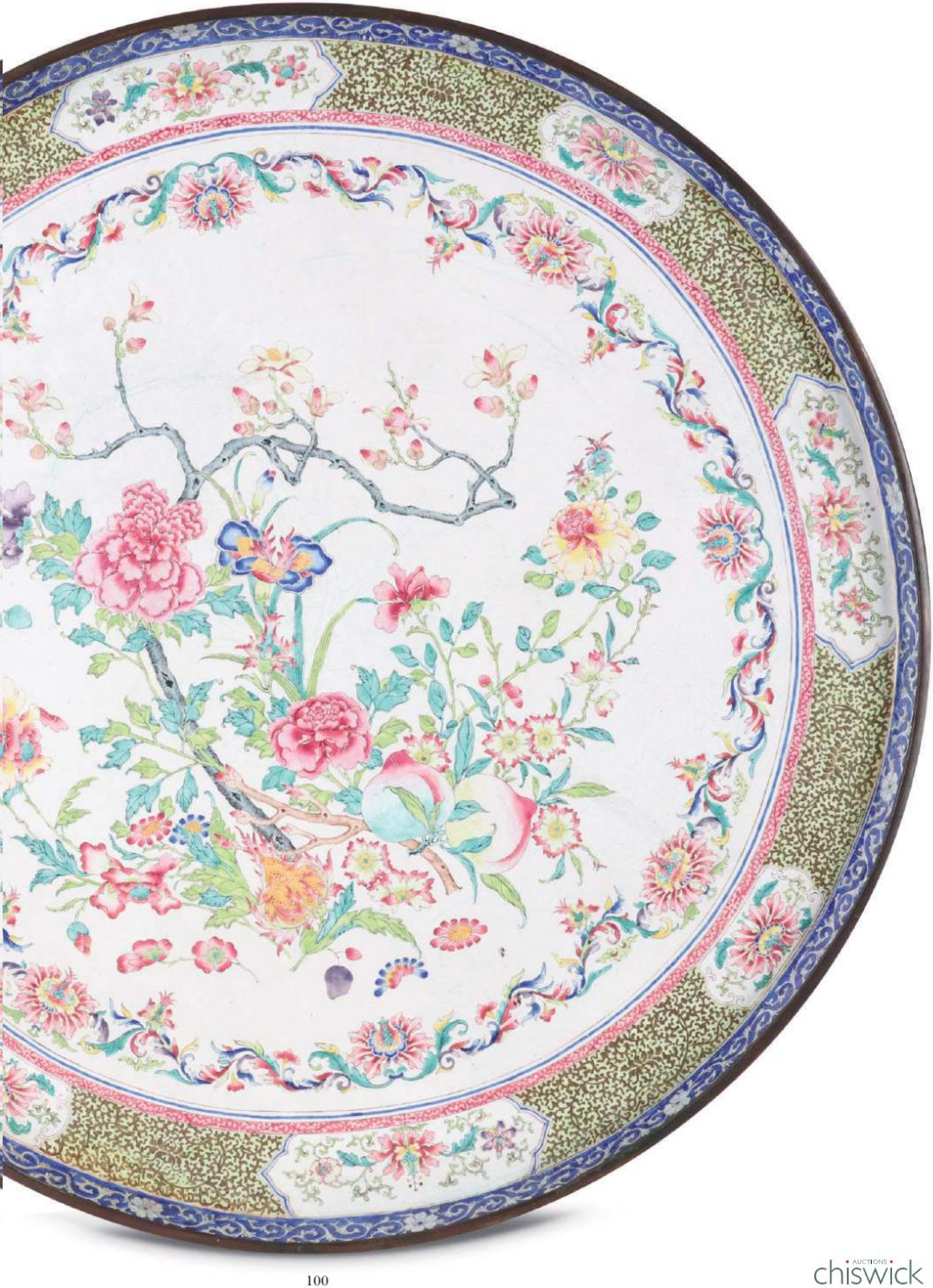
99

100
A MASSIVE CIRCULAR CANTON ENAMEL ‘FRUIT AND BLOSSOMS’ TRAY.
Qing Dynasty, 18th Century.
Painted to the centre with a lavish spray of flowers, blossoming branches and peaches, all within borders of stylised lotus flower heads and scrolling foliage, the reverse with two finger citrons and marbled rim, 73cm diameter.

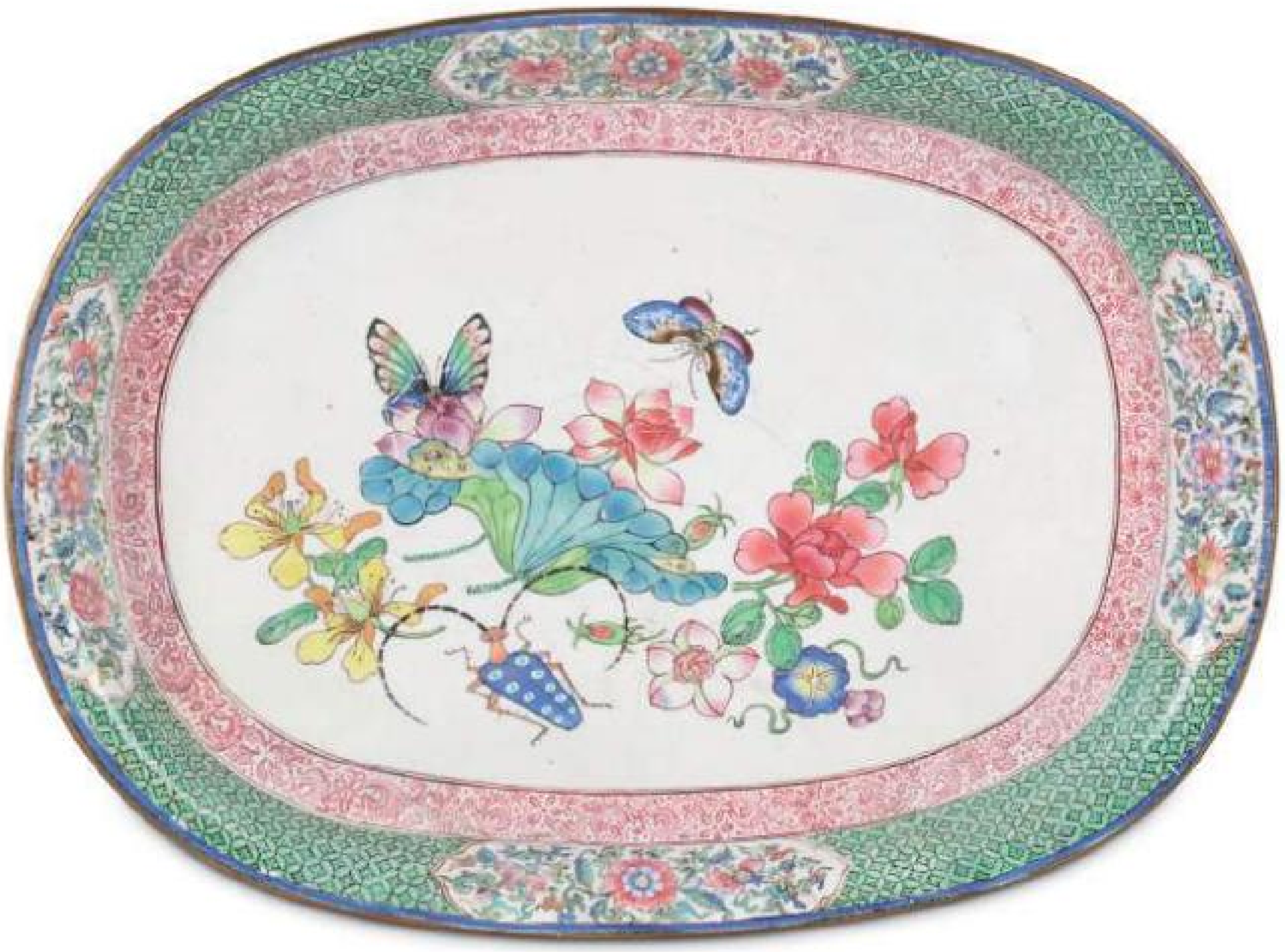
£8,000-12,000

清十八世紀 廣東銅胎畫琺瑯花果紋大盤





100



101

101
AN OVAL CANTON ENAMEL TRAY.
Qing Dynasty, 18th Century.
Painted to the centre with various blossoms and insects within a red floral border, with four cartouches containing flowers against a green diaper pattern ground to the rim, the reverse with a pomegranate spray and a stylised floral border to the rim, 26cm.

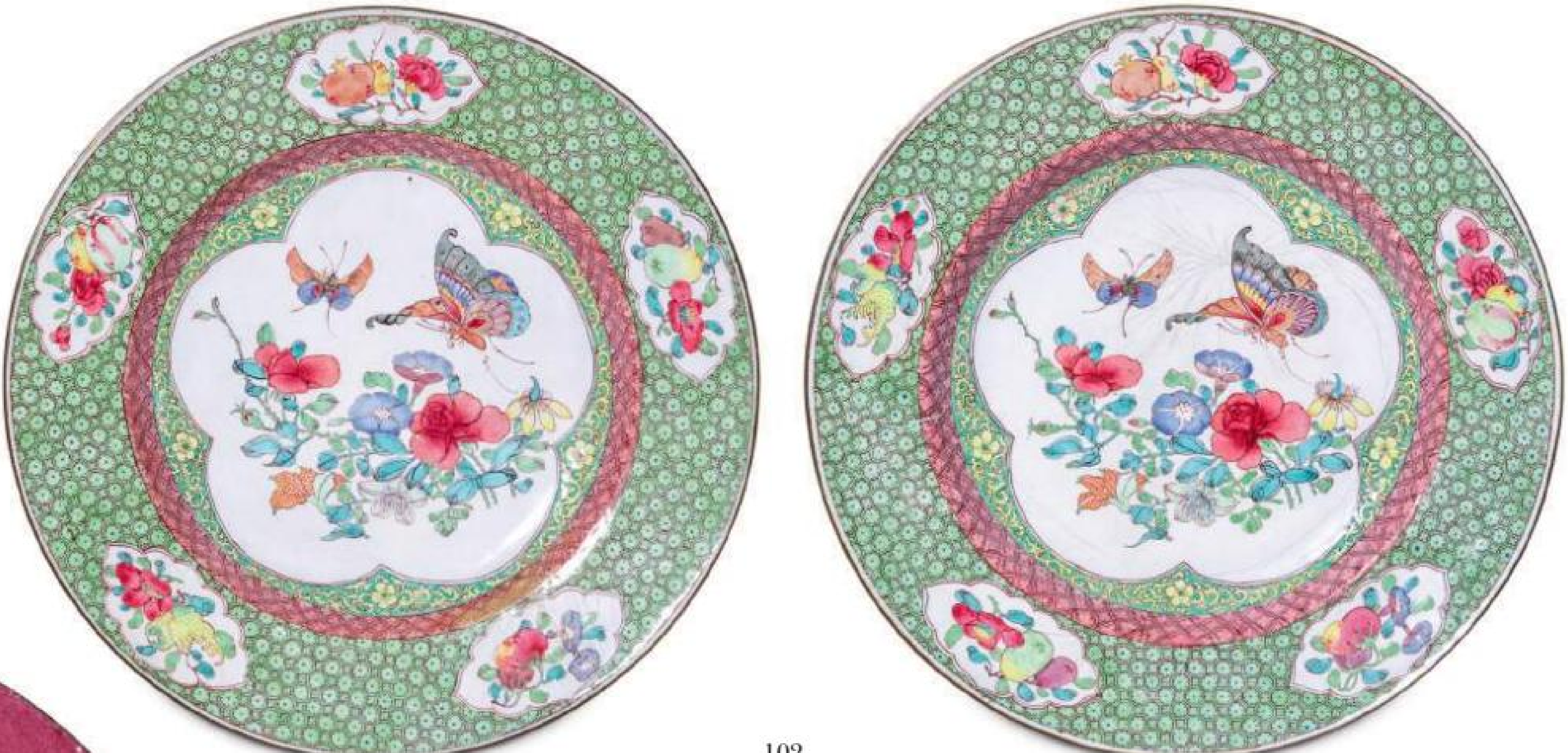
£2,000-3,000

清十八世紀　廣東銅胎畫琺瑯花蝶紋盤

102
A PAIR OF RUBY-BACK CANTON ENAMEL 'BUTTERFLY' DISHES.
Qing Dynasty, Yongzheng period.
Each painted with a lobed cartouche containing a spray of various blossoms and butterflies in flight, all within bands of floral and diaper patterns in yellow, pink and green, the rim with four shaped panels of fruit and blossoms, the reverse with a flower spray, 21cm diameter. (2)

£4,000-6,000

清雍正　廣東銅胎繪琺瑯外胭脂紅地內花蝶紋碟一對



102

102 (detail of reverse)

**See inside front cover for information regarding fees*

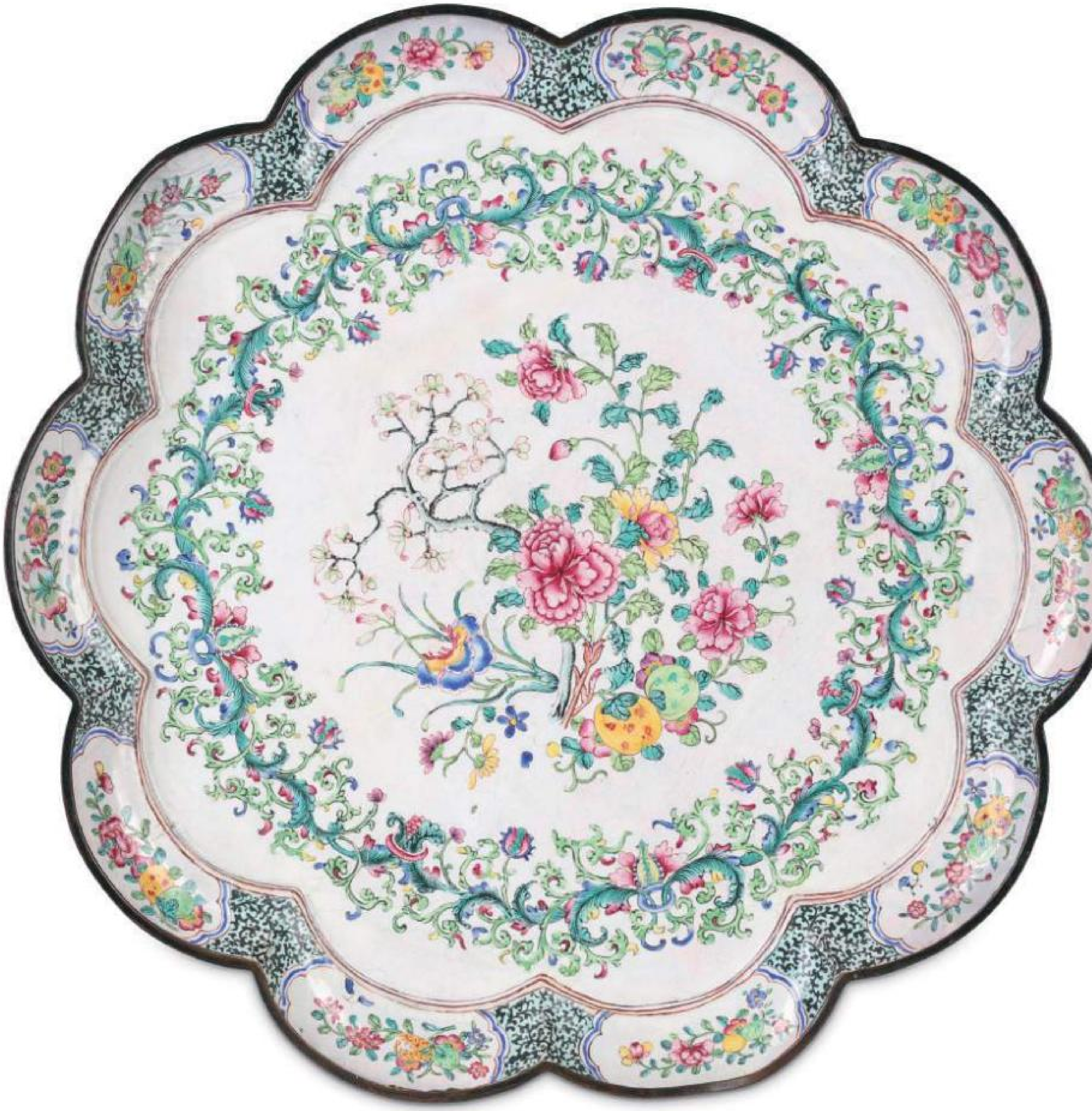
103

A FOLIATE RIM CANTON ENAMEL DISH.
Qing Dynasty, 18th Century.
Painted to the centre with a lush spray of melons and blossoming peonies, orchids and magnolia within a band of stylised flower heads and foliage, the lobed rim with panels of blossoms and fruit on a foliate ground, the reverse with a single floral spray and the rim with monochrome blue blossoms, 46.5cm.

Provenance: from the collection of Sir John Gooch (1930-1999), 12th Baronet, Benacre Hall, Suffolk, sold Sotheby's house sale, 9, 10 & 11 May 2000, lot 1498.

£3,000-5,000

清十八世紀　廣東銅胎珐瑯花卉紋碟
來源: John Gooch爵士 (1930-1999)舊藏，12th Baronet, Benacre Hall, Suffolk，后於2000年5月9、10 、11日蘇富比house sale中出售，lot1498



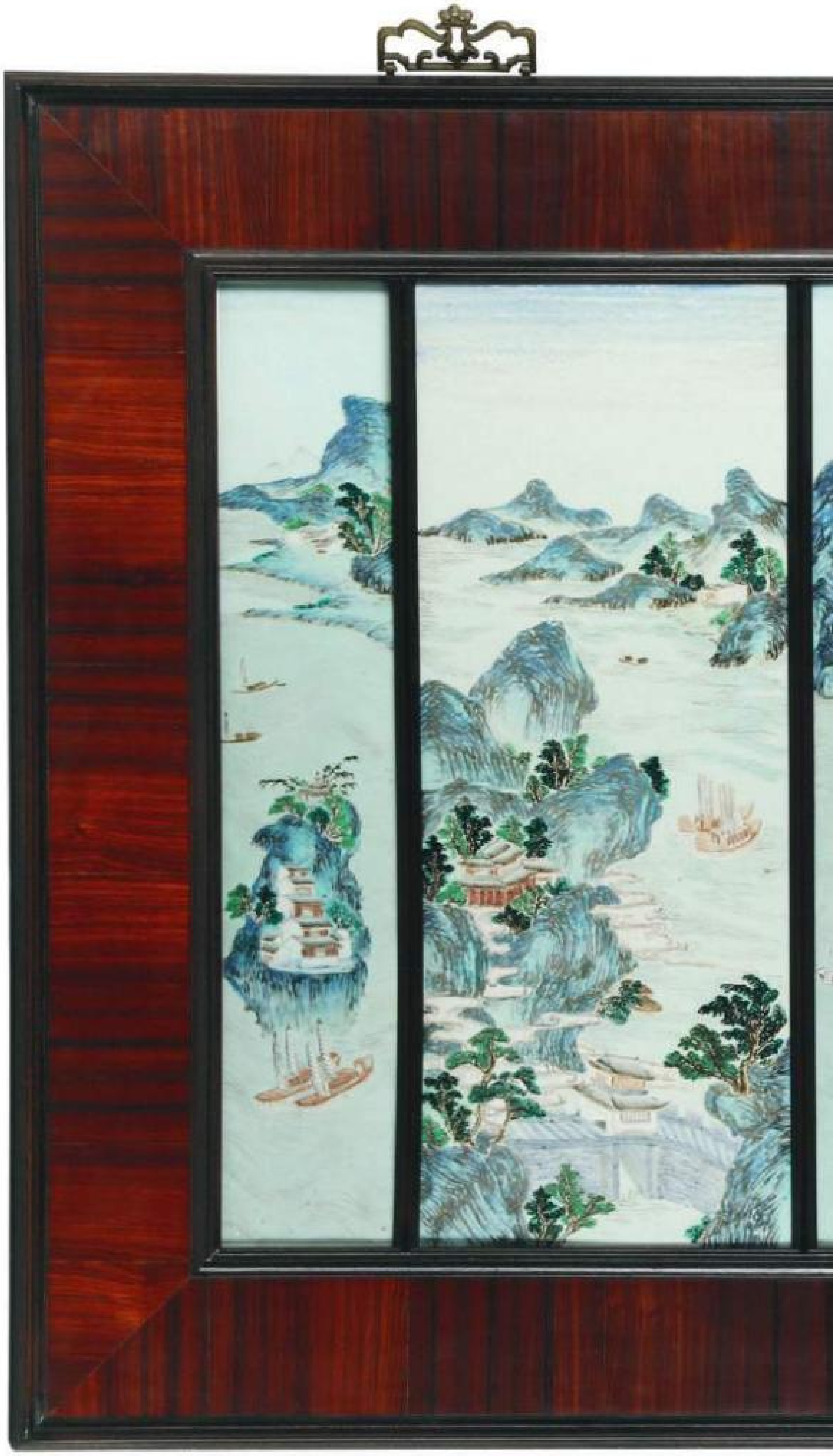
103

104
A FAMILLE ROSE SIX-PANEL PLAQUE.
Qing Dynasty, Qianlong period.
Painted with an extensive mountainous landscape of peaks enshrouded in mist, with pavilions, huts and bridges on the rocky shores amongst trees, with boats on the lake amongst multitude of islands, framed, 62 x 125cm.

£20,000-30,000

清乾隆　粉彩山水行舟圖紋瓷板六聯掛屏

The tradition of depicting monumental landscapes in the form of 'ten famous views' from various provinces can be found in Chinese classical painting since the Yuan Dynasty, and its transference into porcelain is beautifully exemplified by this magnificent panoramic riverscape. However, in porcelain views from the area of northern Jiangxi predominate, due perhaps to their close proximity to Jingdezhen, the centre of porcelain manufacturing. For a Qianlong vase, with a related landscape design inscribed by Tang Ying, see Soame Jenyns, *Later Chinese Porcelain: the Ch'ing Dynasty*, 1951, pl. XLIX (B). Compare also to a set of ten famille rose 'landscape' bowls dating to the Jiaqing period illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection, vol IV,* 1994-2010, no.s 1762-71.

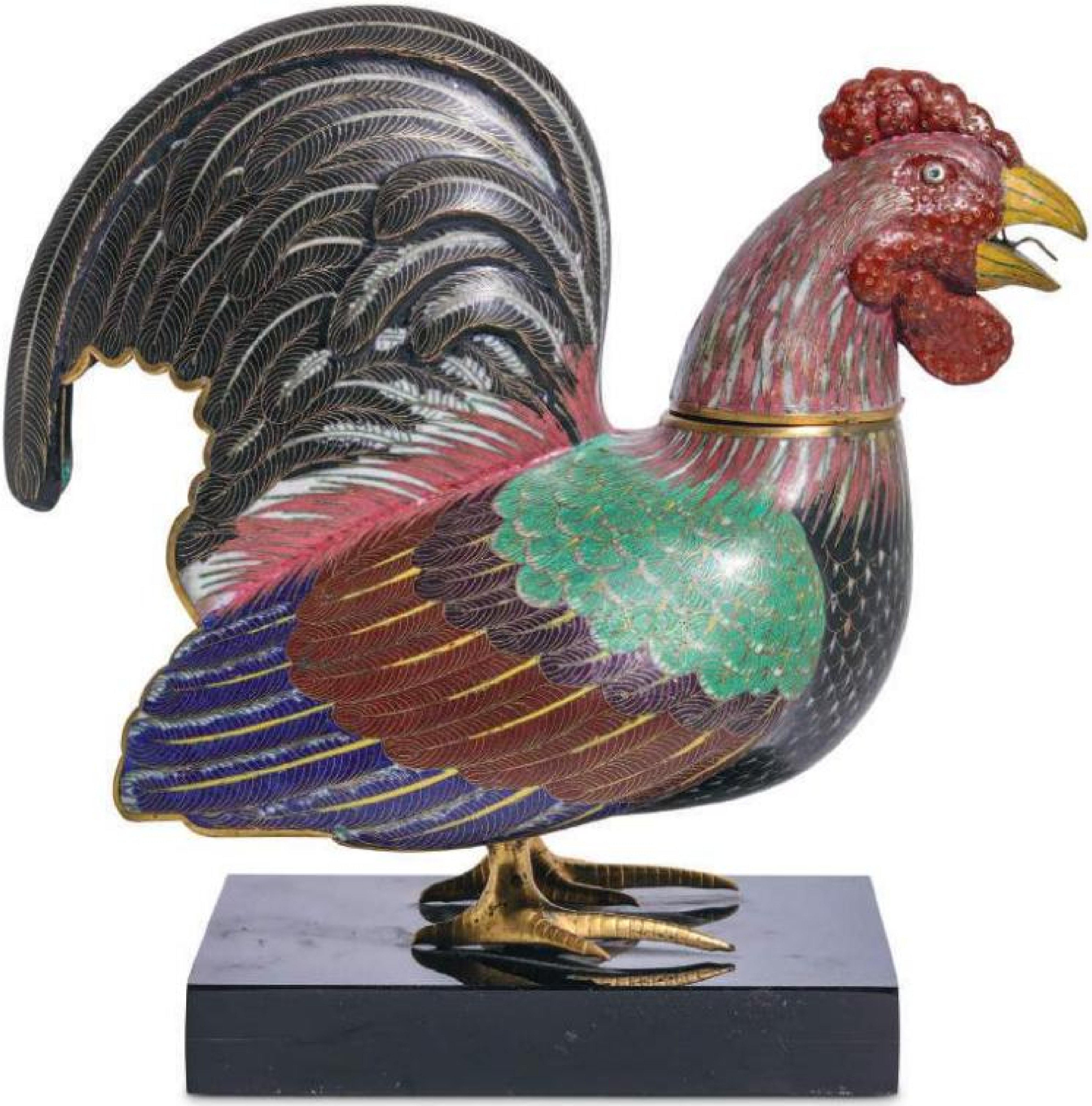


104

105
A CLOISONNÉ ENAMEL COCKEREL.
Qing Dynasty, 18th Century.
With finely defined plumage in black, red, green, blue and white enamels, the head detachable, the feet decorated with gilt, mounted on a modern stand, 31 x 26cm H. (2)

£600-800

清十八世紀　銅胎掐絲琺瑯公雞擺件



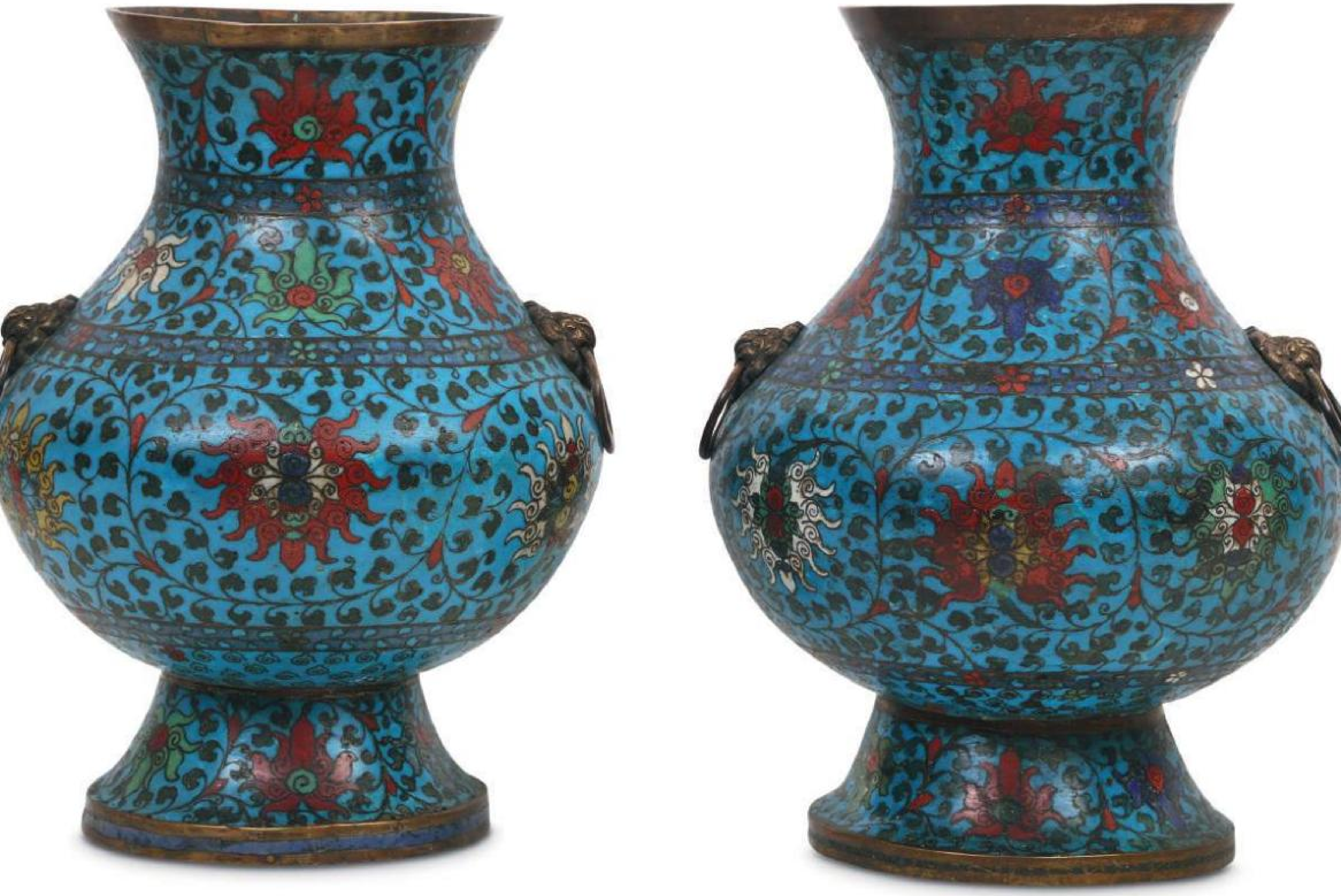
105

106

A NEAR PAIR OF CLOISONNÉ ENAMEL VASES, HU.
Ming Dynasty.
Each with a pear-shaped body rising to a flared neck, decorated with rows of colourful lotus flower heads between floral bands all on a bright turquoise ground, with two lion head handles with loose rings to the sides, raised on a flared feet, one with a four character *Jingtai* mark to the base, 37.5cm. (2)

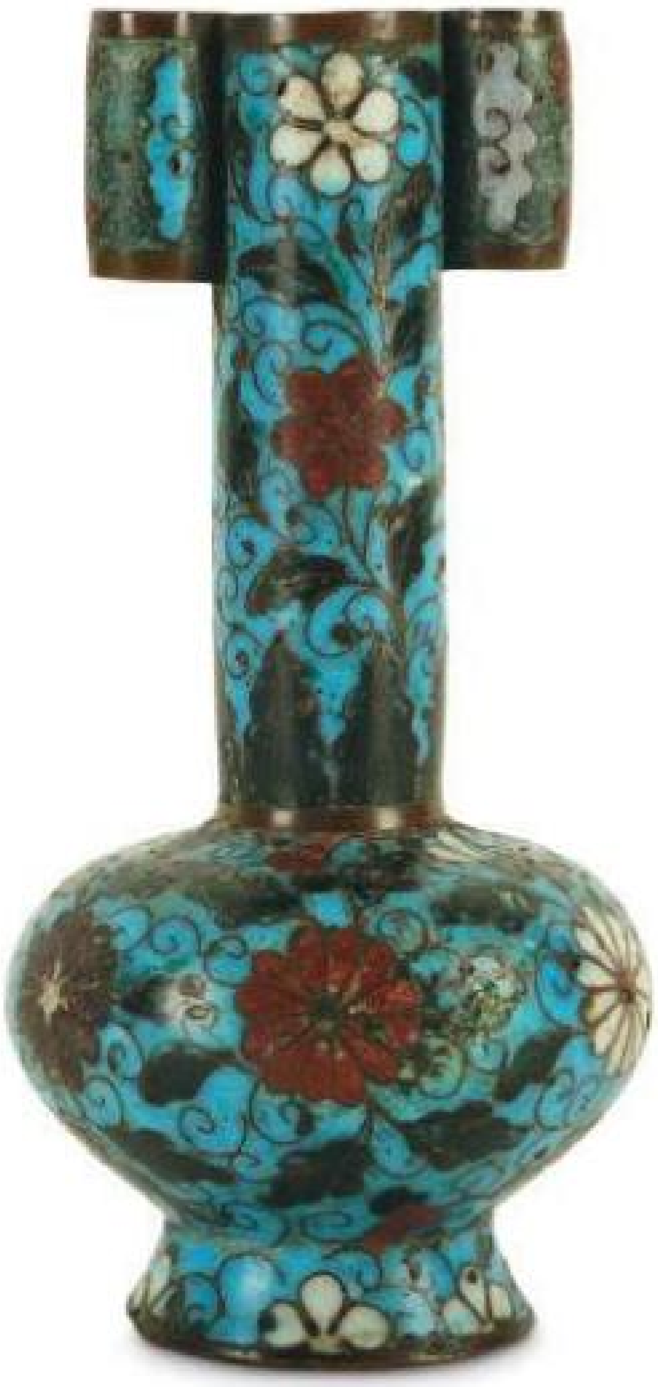
£6,000-8,000

明 銅胎掐絲琺瑯雙耳壺兩件，「景泰年製」楷書款



106

BRONZES AND CLOISONNÉ WARE FROM A EUROPEAN PRIVATE COLLECTION (lots 107-114)



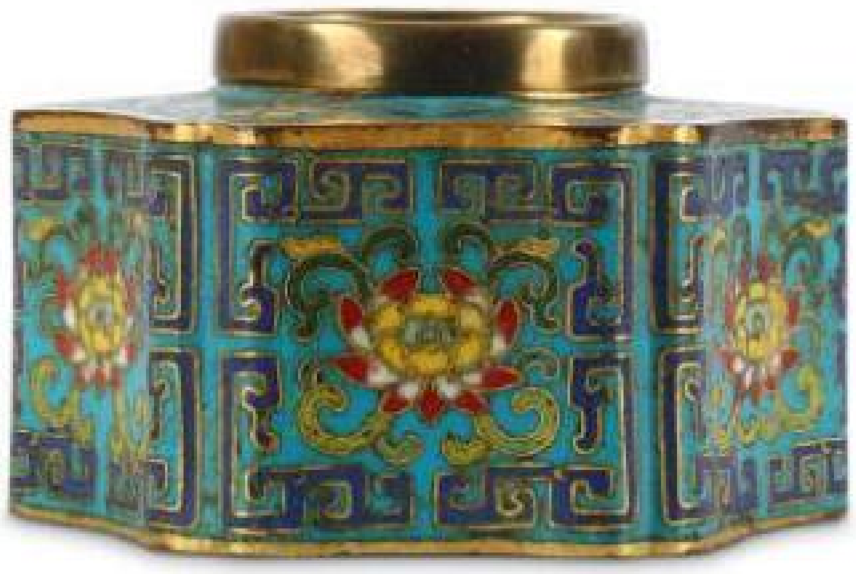
107

107
A CLOISONNÉ ENAMEL ARROW VASE.
Ming Dynasty.
The compressed circular body and a tall neck decorated with stylised flower heads and scrolling foliage, with a band of lappets to the base of the neck, all against a turquoise ground, 15cm H.

Provenance: a European private collection.

£3,000-5,000

明 銅胎掐絲琺瑯貫耳瓶
來源：歐洲私人收藏



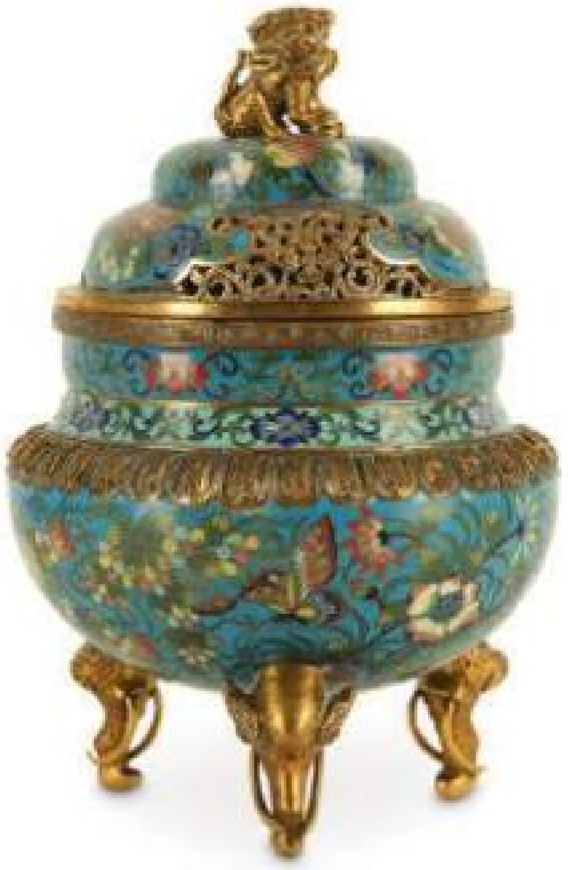
108

108
A CLOISONNÉ ENAMEL HEXAGONAL 'LOTUS' WASHER.
Qing Dynasty.
The concave sides with rounded edges decorated with lotus flower heads and angular scrolls, the shoulder with small blossoms arranged around the central opening with a liner and pierced cover, 5.3cm H, 9cm diameter. (3)

Provenance: a European private collection.

£2,000-3,000

清 銅胎掐絲琺瑯六方蓮紋洗
來源：歐洲私人收藏



109

109
A CLOISONNÉ ENAMEL INCENSE BURNER AND COVER.
Qing Dynasty, 19th Century.
The ovoid body decorated with an array of blossoms, butterflies and fruit, with gilt lappets to the shoulder below a double blossom band, all raised on three elephant head legs, the domed cover with reticulated gilt flower panels and a lion dog finial, 18.5cm H. (2)

Provenance: a European private collection.

£2,000-3,000

清十九世紀 銅胎掐絲琺瑯花蝶紋三足蓋爐
來源：歐洲私人收藏

110
A CLOISONNÉ ENAMEL 'BAJIXIANG' VASE.

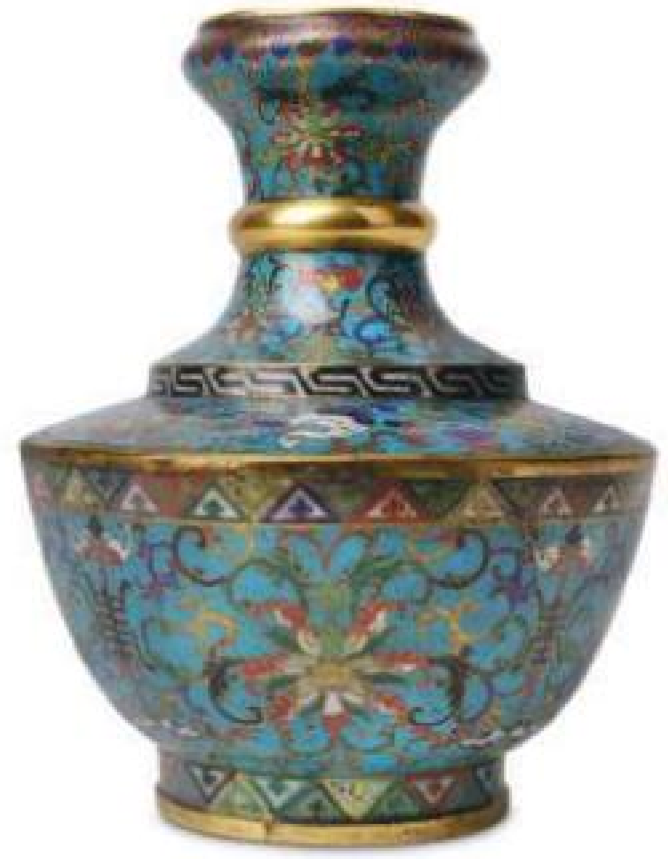
Qing Dynasty, 19th Century.

The flared body decorated with stylised feathery lotus blossoms and foliage between two bands of triangles, with Eight Buddhist Symbols to the broad shoulder, a thick gilt band to the waisted neck with lotus flower heads, all rising to a garlic mouth rim with *ruyi* heads, 18.5cm H.

Provenance: a European private collection.

£2,000-3,000

清十九世紀 銅胎掐絲琺瑯八吉祥紋瓶
來源：歐洲私人收藏



110

111
A CLOISONNÉ ENAMEL 'LOTUS' ALMS BOWL.

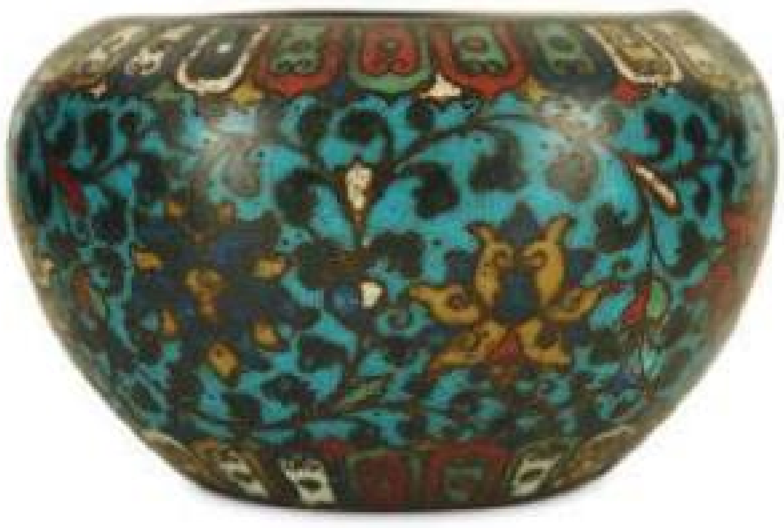
Ming Dynasty.

The gently flared body with a rounded shoulder decorated with lotus flower heads and scrolling foliage between bands of colourful lappets to the rim and foot rim, the base with a four character *Jingtai* mark on a ice-crackled ground with blossoms, 8cm H.

Provenance: a European private collection.

£3,000-5,000

明 銅胎掐絲琺瑯蓮紋缽
來源：歐洲私人收藏



111

112
A GILT-BRONZE 'LOTUS SCROLL' ALMS BOWL.

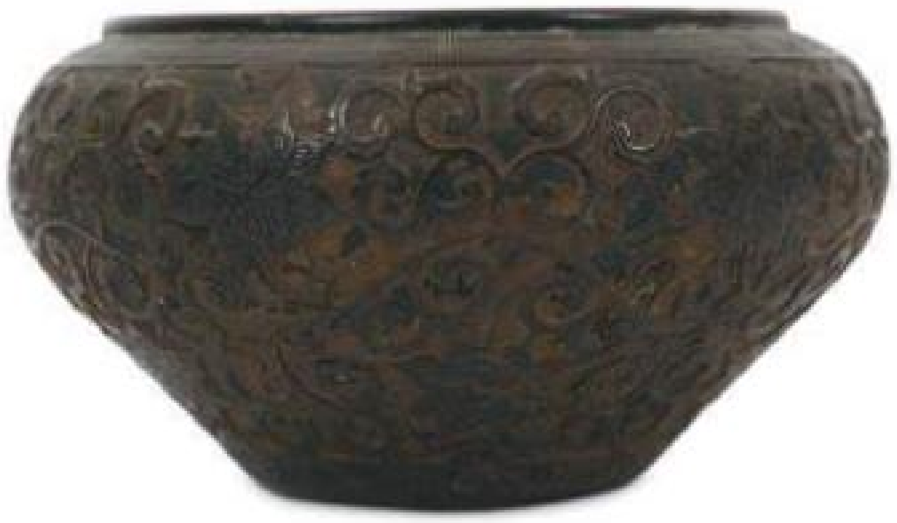
Early Qing Dynasty.

The tapered ovoid body decorated with lotus flower heads and scrolling foliage between bands of key fret to the rim and the foot, 9cm H, 1.1kg.

Provenance: a European private collection.

£3,000-5,000

清早期 銅鎏金蓮紋缽
來源：歐洲私人收藏



112

113
A BRONZE TRIPOD INCENSE BURNER.

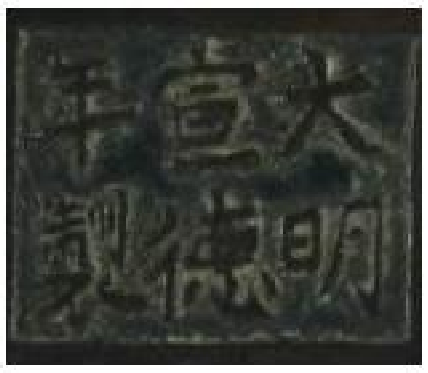
Qing Dynasty.

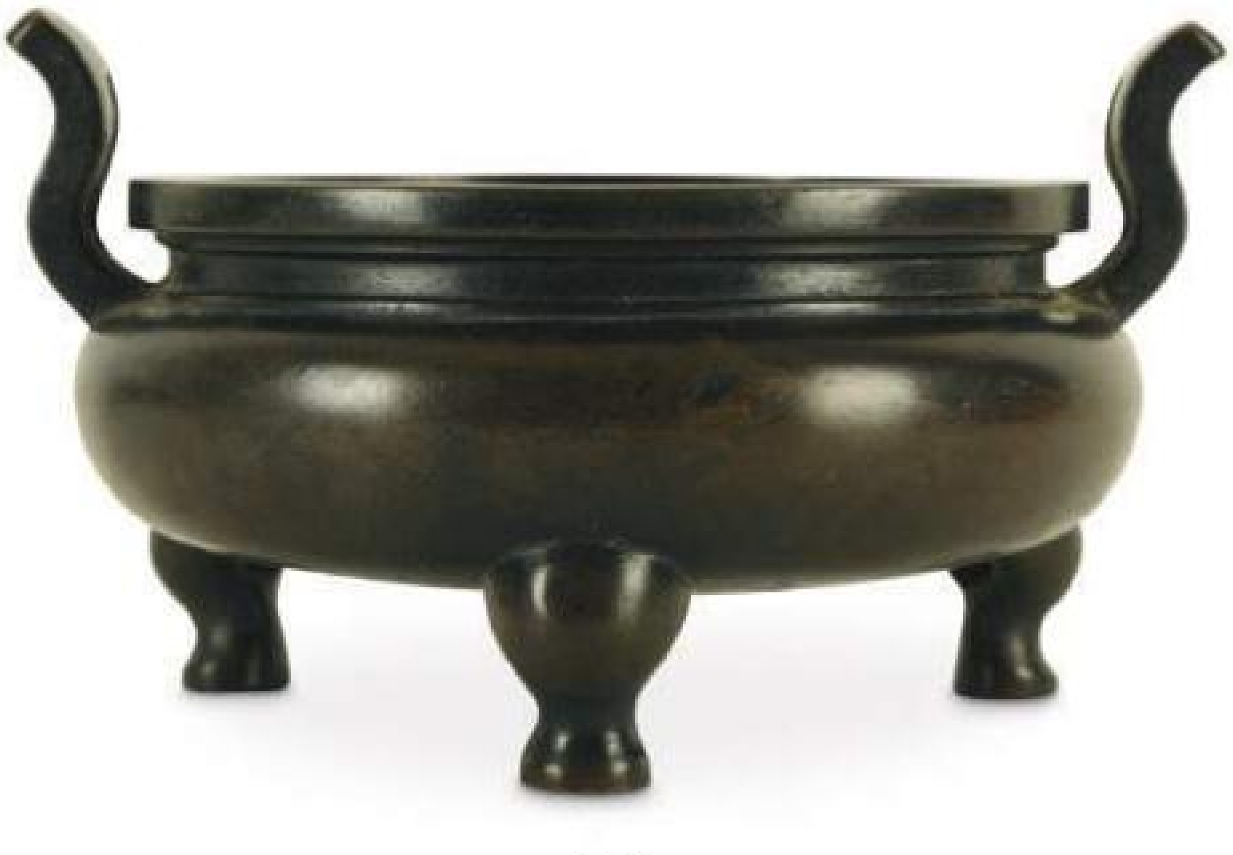
The compressed circular body with a waisted neck and two tall S-shaped handles rising from the shoulder, a six character *Xuande* mark to the underside, 6.5cm H, 724g.

Provenance: a European private collection.

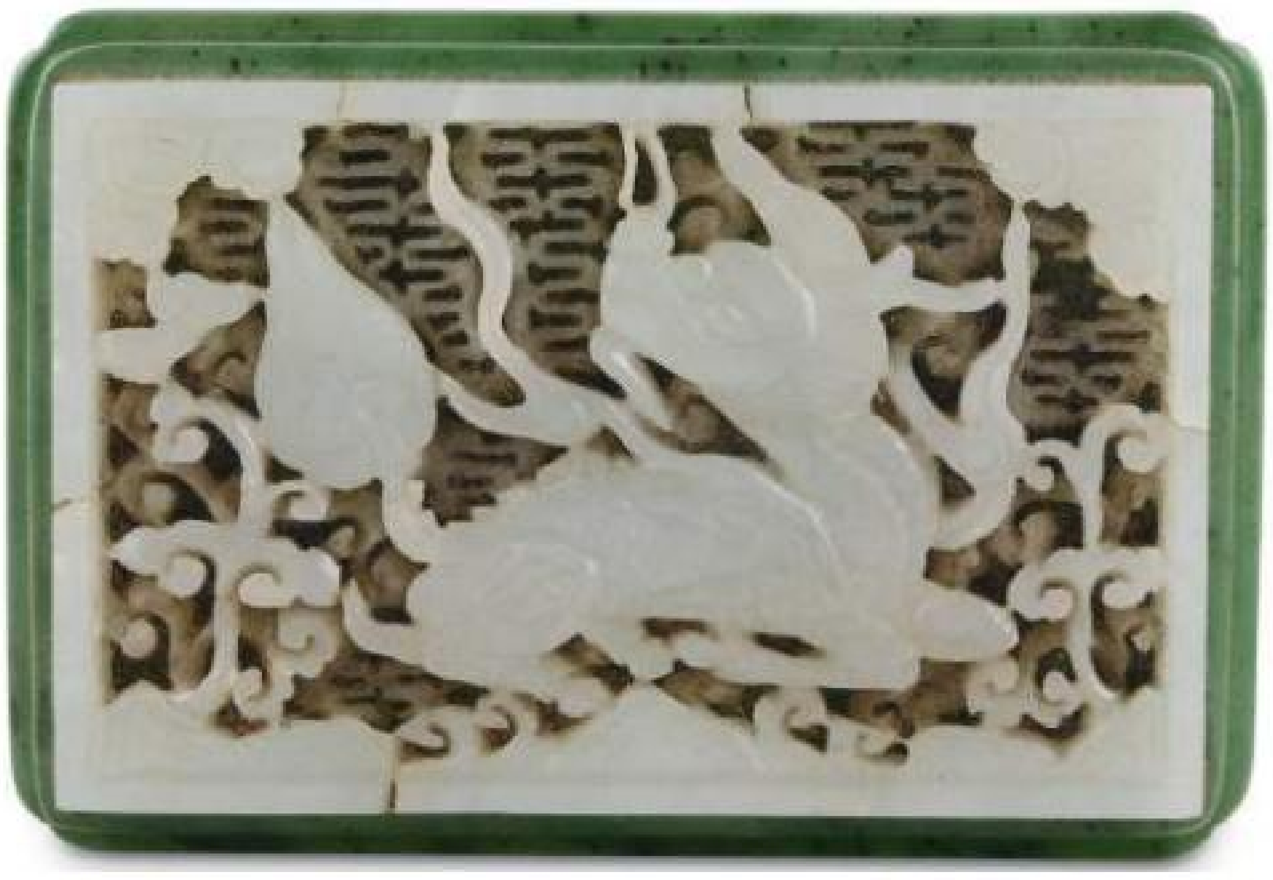
£2,000-3,000

清 銅朝冠耳三足爐
來源：歐洲私人收藏





113



114

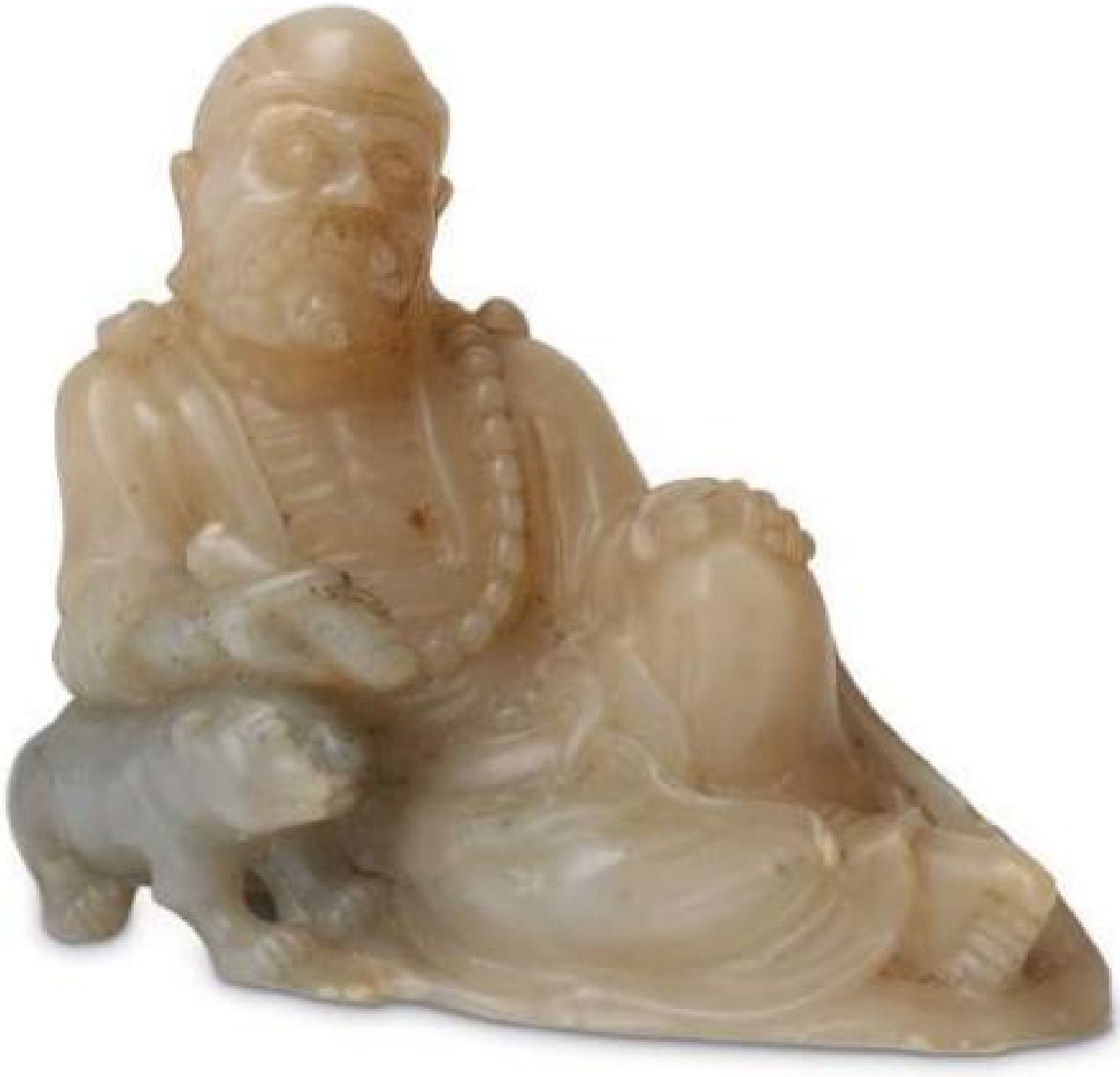
114

A RECTANGULAR WHITE JADE ‘QILIN’ BELT PLAQUE.
Ming Dynasty.
The reticulated white jade plaque carved with a scaly mythical beast and sprays of *lingzhi* on a ground of thick diaper pattern, mounted on a later spinach jade belt hook with a lion head-shaped hook, 7.5 x 5 x 2cm.

Provenance: a European private collection.

£2,000-3,000

明　嵌白玉镂雕麒麟紋牌帶扣
來源：歐洲私人收藏



115

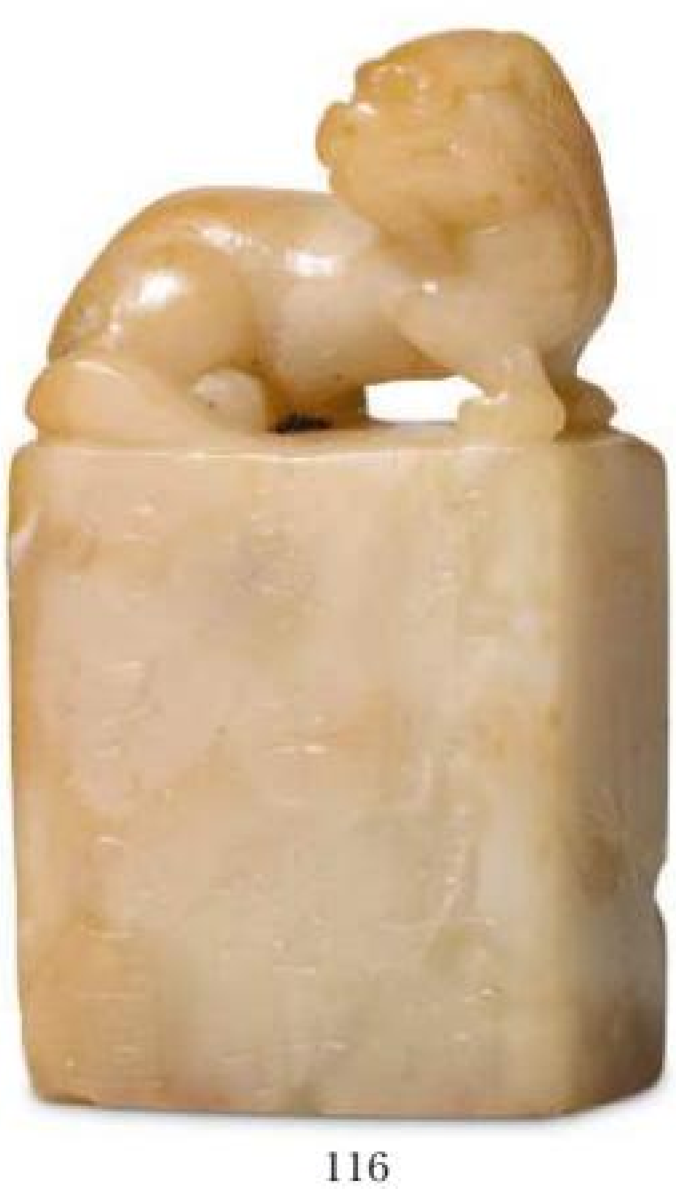
115

A SOAPSTONE FIGURE OF A LOHAN.
Qing Dynasty.
Lying on his side, wearing long robes and a string of prayer beads across his chest, his right arm resting on a small lion, a scroll in his hand, the left hand resting on the left knee, 5cm H.

Provenance: from the personal collection of Brian Morgan (1930-2018), formerly a director of Bluetts.

£1,000-1,500

清　壽山石雕羅漢戲獅
來源：Brian Morgan（1930-2018）收藏，前Bluett & Sons總監



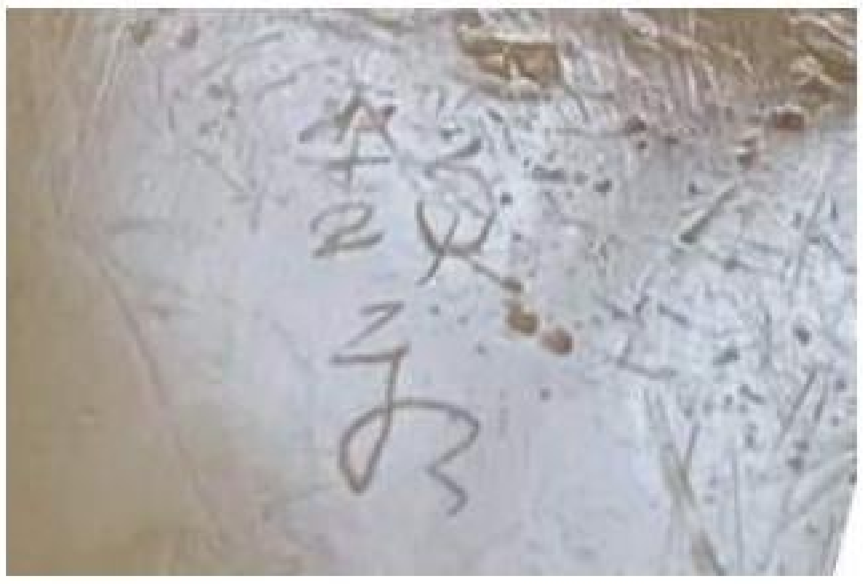
116

116

A SOAPSTONE SEAL.
Qing Dynasty.
The rectangular-section body surmounted by a lion dog, two sides carved with calligraphy, the face with four characters, 5cm H x 2.8cm.

£100-200

清　壽山石雕印
款識：覓以真闲處伻愁世口綠，「萬」、日口山口上來口，杏村人鐫

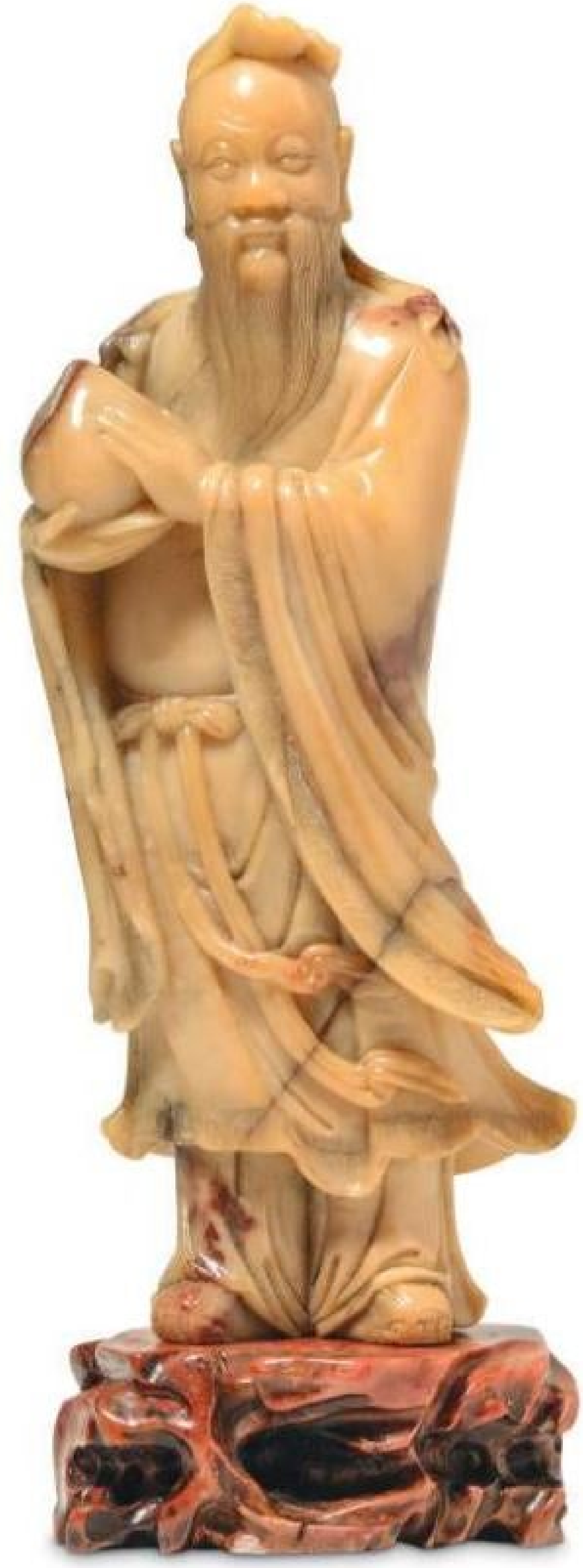


117

A SOAPSTONE FIGURE OF SHOULAO.
Early Qing Dynasty.
Carved in buff stone, standing, wearing long flowing robes with ornamental borders and a scholar's headdress, holding a large peach with both hands, with a faint signature to the back, all raised on a russet stone rock-shaped base, 17.5cm H. (2)

£10,000-12,000

清早期　壽山石雕壽佬像連座



117

118 λ
A MARINE IVORY CARVING OF AN IMMORTAL.
Ming Dynasty.
Standing in long robes, tilting his head to the side and cleaning his left ear, the bearded face with a calm smile, 21.5cm H, 280g.

£2,000-3,000

明 海象牙雕神仙像

119 λ
AN IVORY FIGURE OF GUANYIN WITH CHILD.
Ming Dynasty.
Standing, wearing long robes, holding a string of praying beads in her right hand and supporting a small child with her left arm, the surface stained dark brown, together with a wood stand, 16.5cm H, 201g. (2)

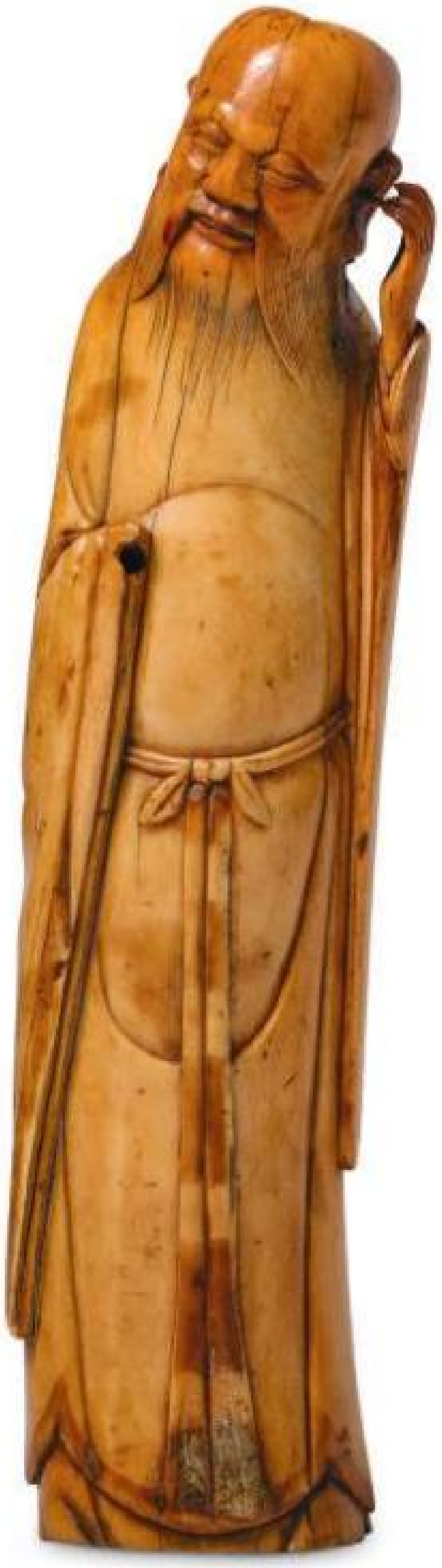
£3,000-5,000

明 象牙雕送子觀音立像連木座

120 λ
AN IVORY CARVING OF A MOTHER AND CHILD.
17th Century.
Standing, wrapped in long sleeved robes, with a small child in her arms holding a leaf, together with a wood stand carved with lotus, 13cm H, 90g. (2)

£400-600

十七世紀 象牙雕仕女童子像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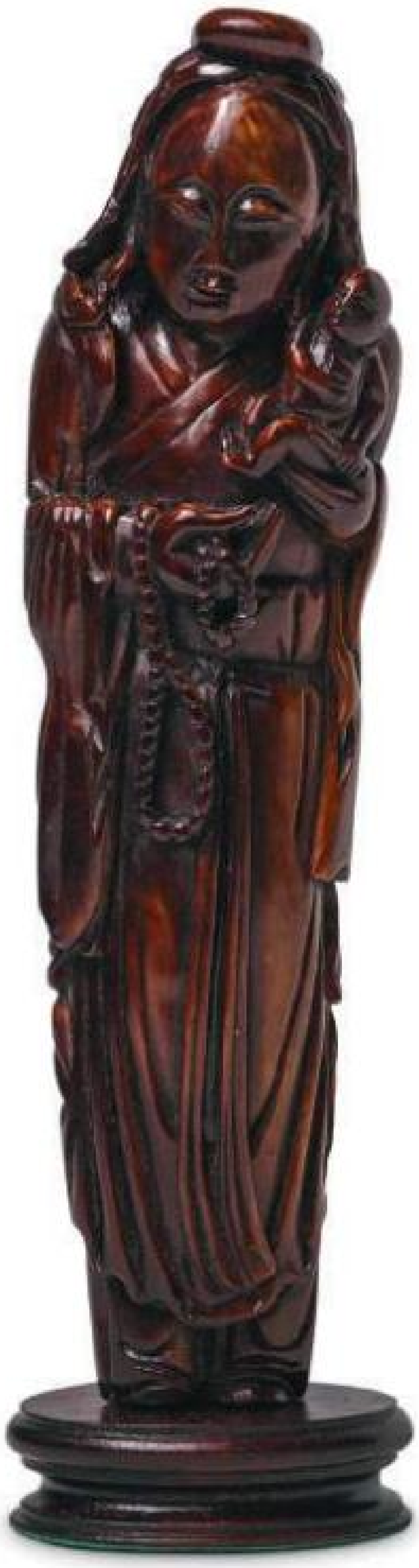
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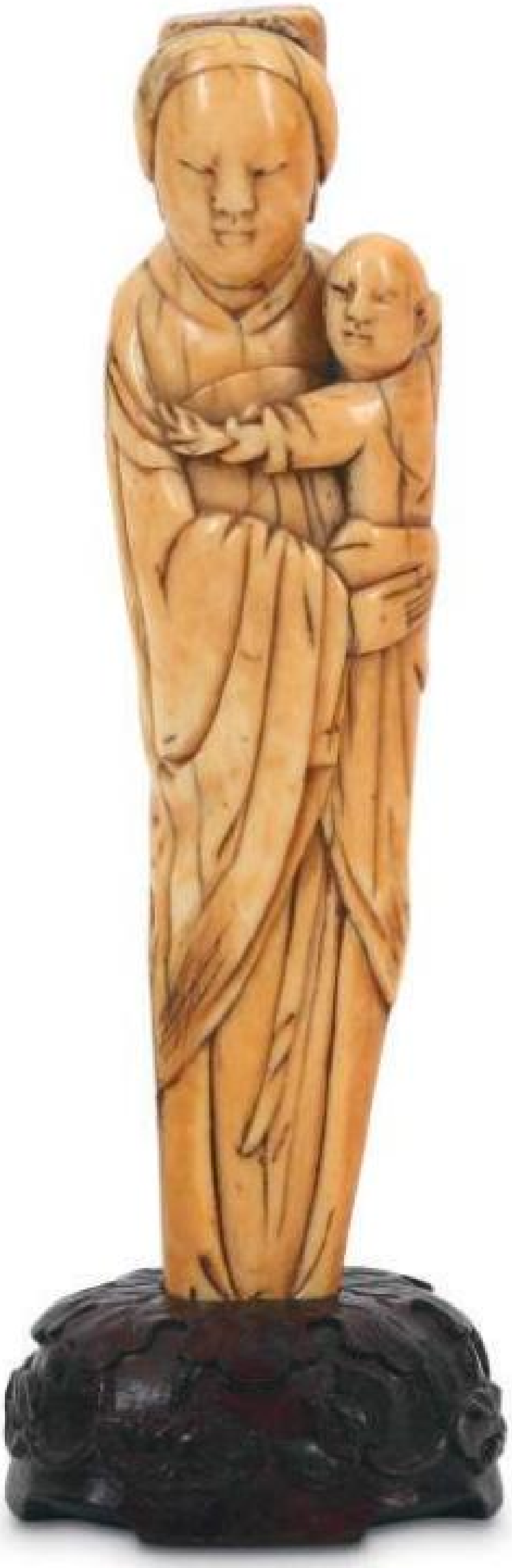

120

121 λ

A MARINE IVORY FIGURE OF GUANYIN AND CHILD.

Ming Dynasty.

Standing, wearing a long-sleeved robe, with a delicate smile and elongated earlobes, her hair pulled to the back, holding a small child on her left arm, with a string of prayer beads around her right wrist, 21cm H, 564g.

Provenance: from the collection of Ghiso family, collection no.14.034 8546 [label].

£500-800

明　海象牙雕送子觀音像

122 λ

AN IVORY CARVING OF A LOHAN.

Ming Dynasty.

Wearing monk's robes exposing his chest and stomach, the right hand pointing towards the left with elbow resting on the raised knee, together with a wood stand, 9.5cm H, 222g (with stand).

£100-200

明　象牙雕罗汉

123 λ

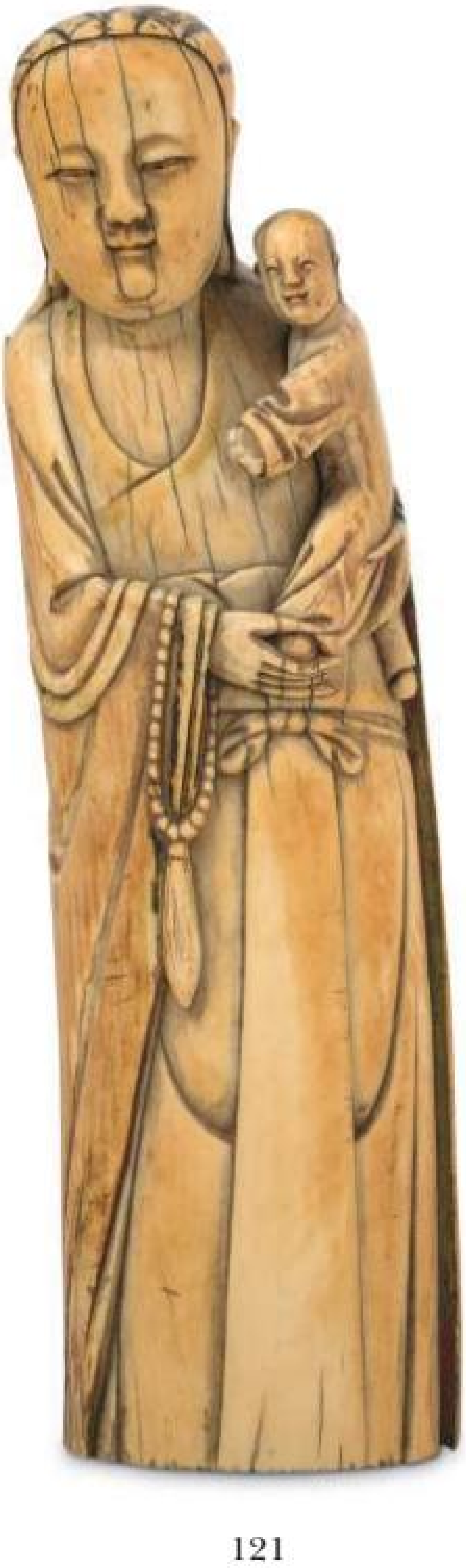
AN IVORY FIGURE OF THE GOOD SHEPHERD.

Goa, 17th/18th century.

The Christ shown as a young boy falling asleep while tending his flock, seated cross legged atop a symbolical tree of life, wearing a shepherd's attire, resting his right elbow on a gourd, surrounded by his sheep, with a fountain at his feet and a cave containing a female allegorical figure below, 17.5cm H.

£1,000-2,000

果阿邦十七 / 十八世紀　象牙雕牧師像



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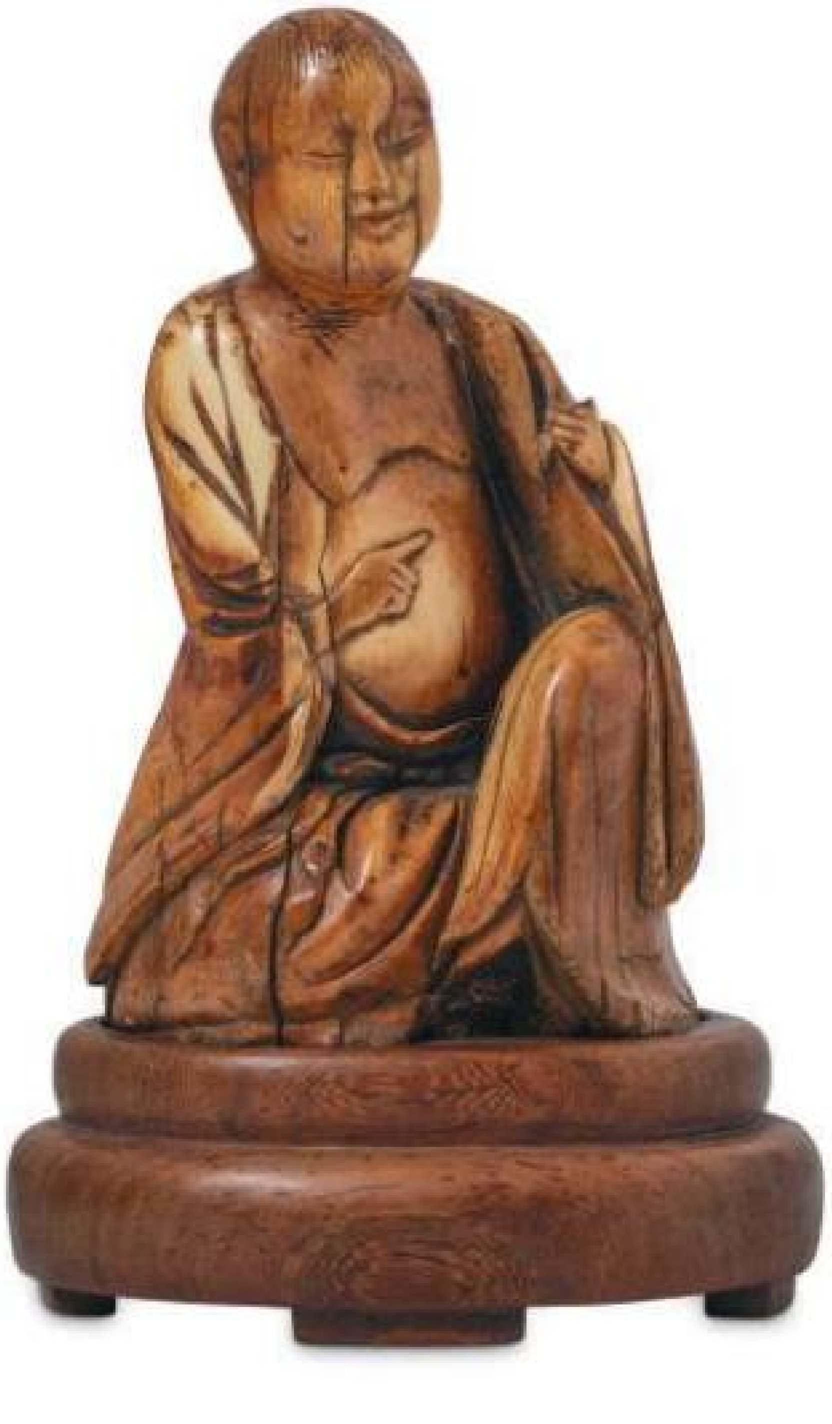

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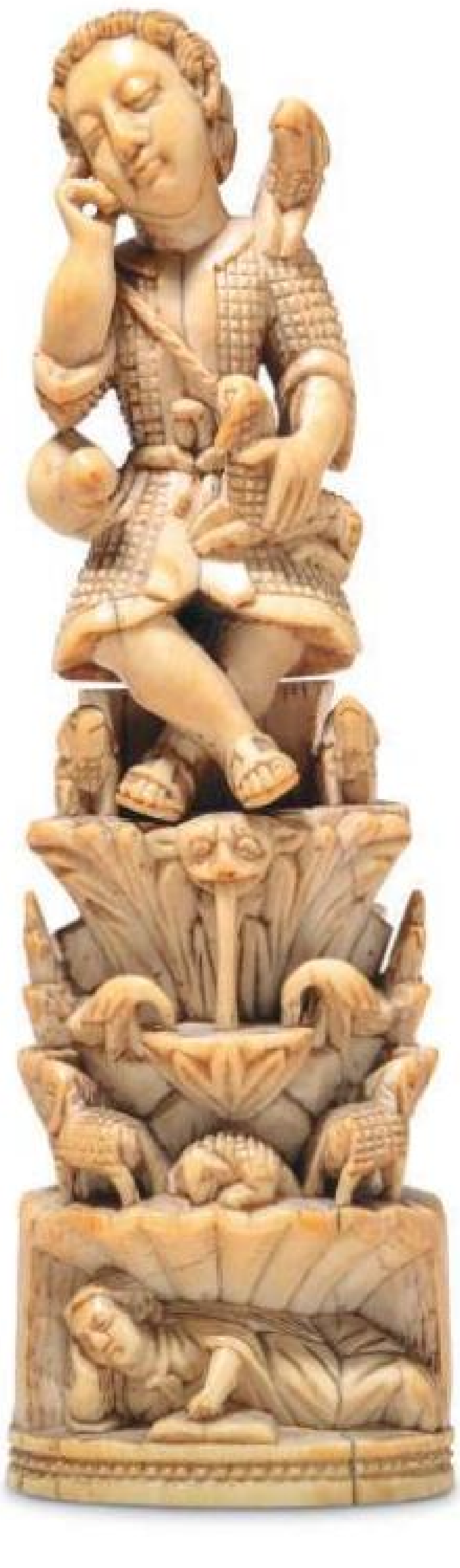


123

124
A POLYCHROME STUCCO FRESCO FRAGMENT.
Ming Dynasty.
Depicting two ladies standing, wearing flowing robes, with hair piled up arranged in tall chignons pierced with jade pins, one with a basket and a cane, possibly the Immortal Magu, 27 x 76.5cm.

£2,000-3,000

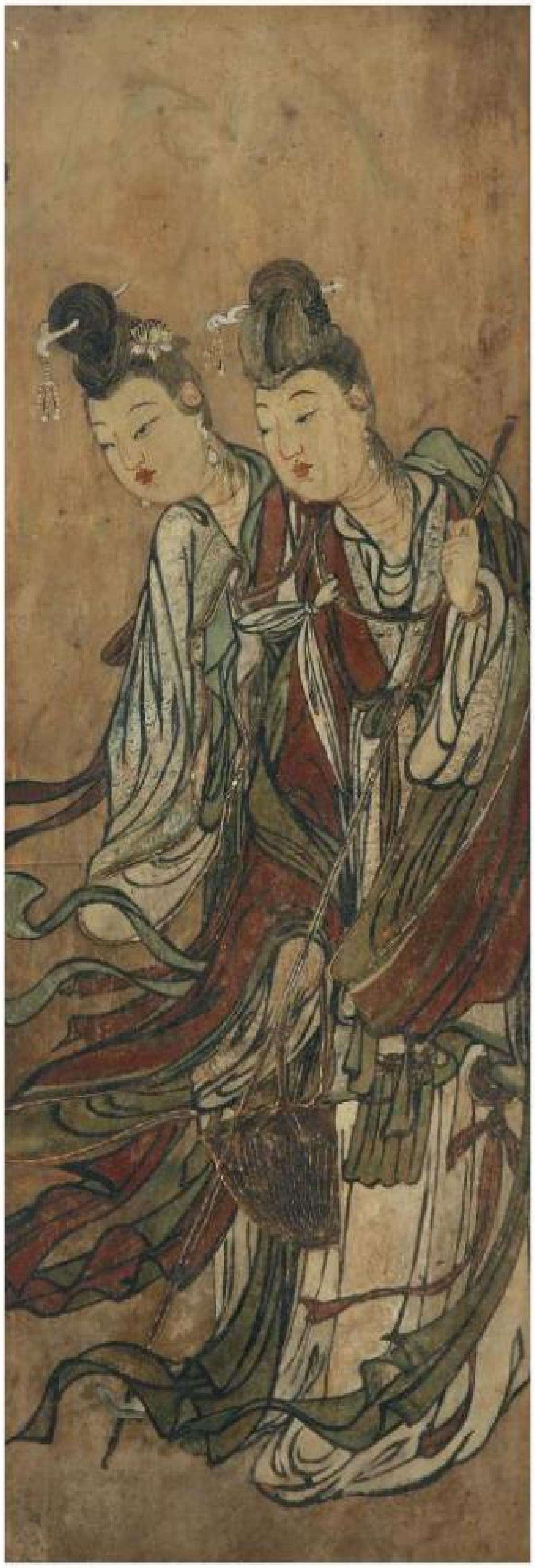
明 仕女圖壁畫殘片

Buddhist fresco painting of this type of Ming and Qing is generally considered to derive from the style of Tang Dynasty master Wu Daozi and Ming examples are discussed by Helen Foresman *Latter Days of the Law: Images of Chinese Buddhism 850-1850*, 1995, pp. 55, 446.

125
A LONGQUAN CELADON BOWL.
Early Ming dynasty.
With S-shaped walls and an everted rim, with a single floral spray incised to the centre, all decorated with a thick celadon glaze, 16.5cm diameter.

£1,200-1,500

明早期 龍泉青釉折沿盌



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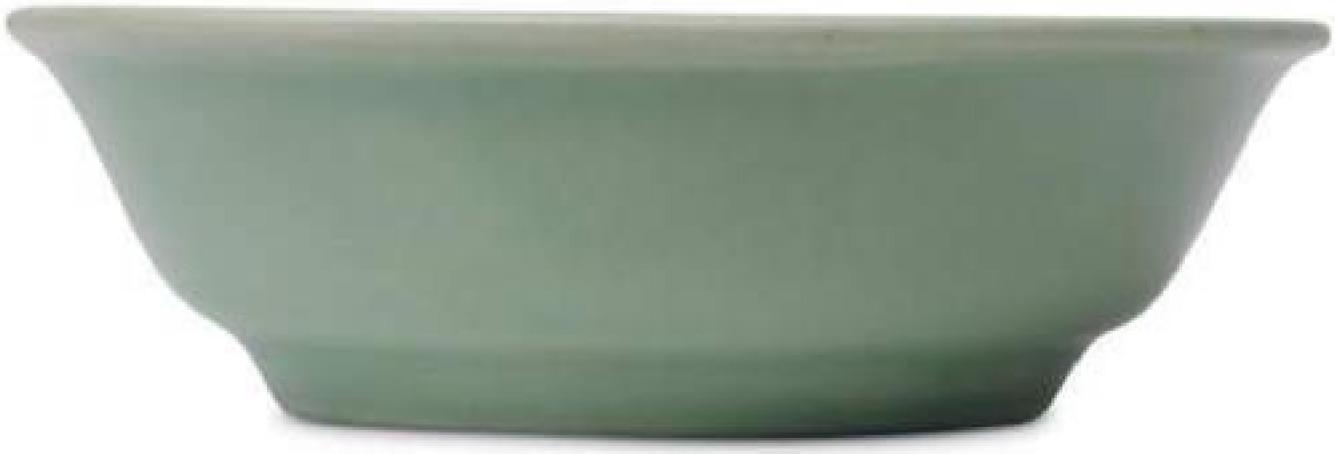

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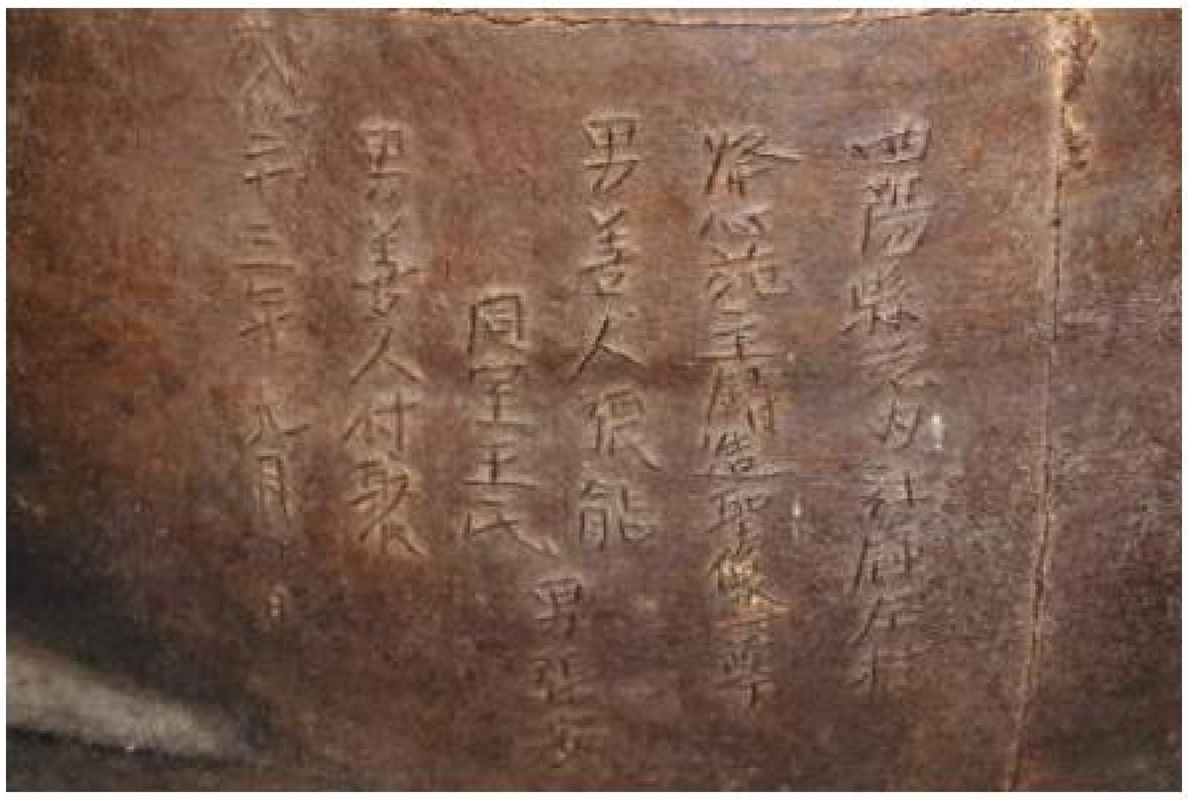


126

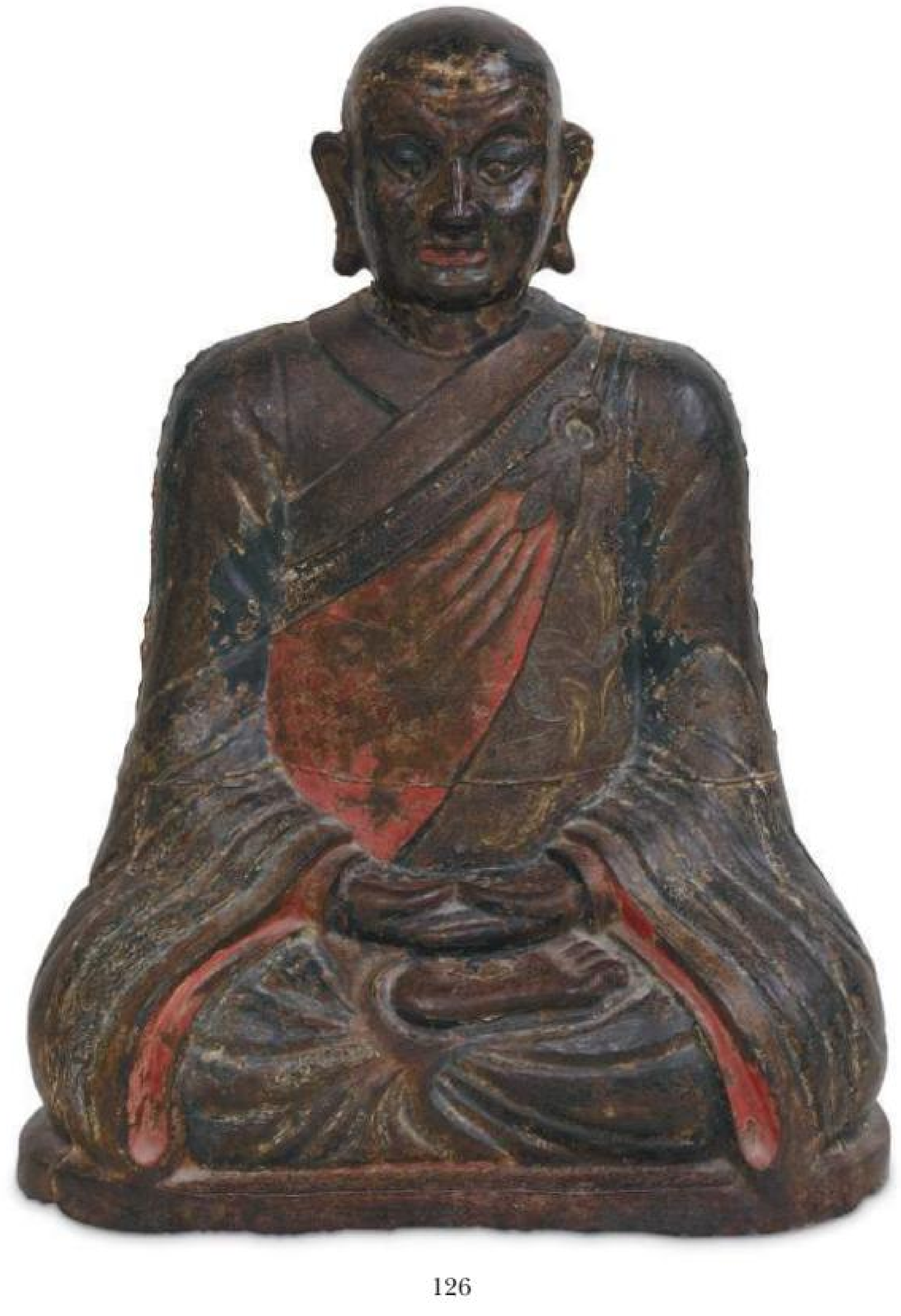
A MASSIVE CAST-IRON FIGURE OF A LOHAN.

Ming Dynasty, dated in accordance to 1487, Chenghua period. Seated in a meditative pose with hands folded on his lap, wearing monks robes and a cloak, his face with a focused expression and downcast eyes framed by elongated earlobes, bearing a votive inscription to the back, 76cm H.

£8,000-12,000

明成化　鑄鐵羅漢坐像
釋文：曲陽縣苑夕社鐘左村 口心苑主鑄造聖像一尊 男善人張能同室王氏 男張安 男善人付聚 成
化二十三年元月口日

There are a small number of inscribed cast iron seated figures inscribed to the Chenghua era which appear to belong to a set of figures made for the Kaihua temple in 1487 which were commissioned by wealthy members of the community. For another example see Sotheby's, *Fine Chinese Ceramics and Works of Art*, 19 March 2013, lot 106.



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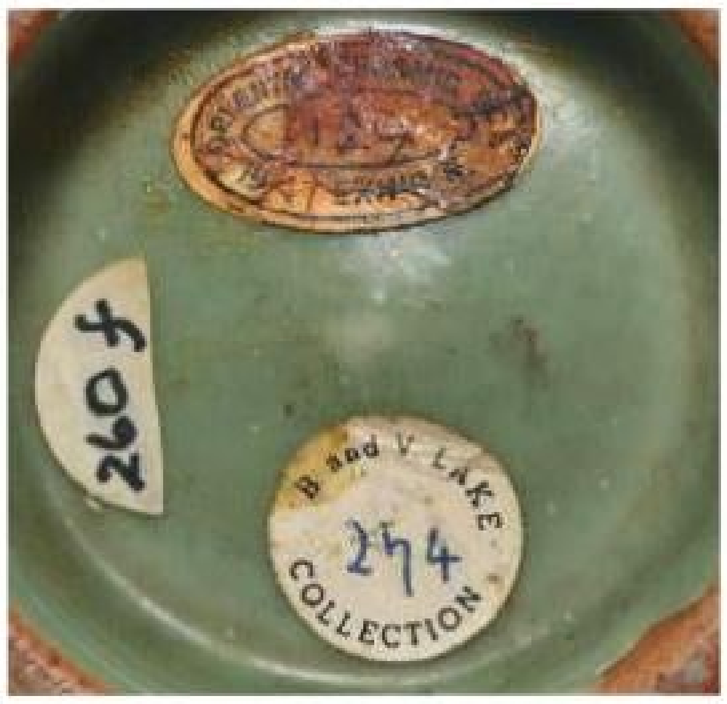


127

A LOBED CELADON BOWL.

Ming Dynasty or later.

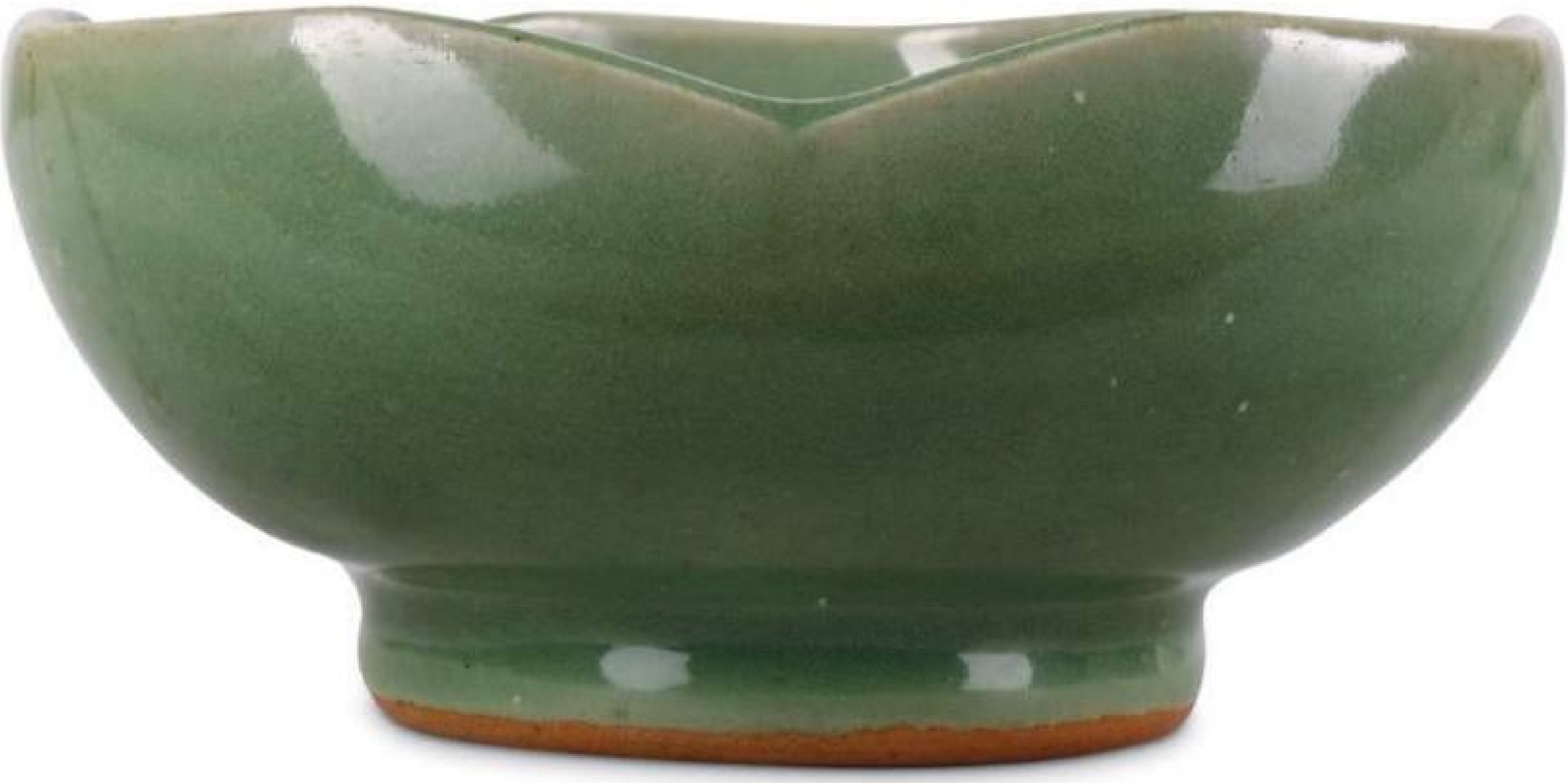
Moulded as a three petal blossom raised on a short straight foot, 14.5cm diameter.

Provenance: from the collection of Joseph Patrick Donnelly (d. 1978), formerly from the collection of Brigadier BC Lake [label].

Exhibited: Oriental Ceramics Society Celadon Ware Exhibition, 1947, item no.129 [label].

£100-200

明或更晚　青釉花口盌
來源：Brigadier BC Lake舊藏，後由Joseph Patrick Donnelly（猝1978）收藏
展覽：1947年《東方陶瓷協會青瓷展》，第129號



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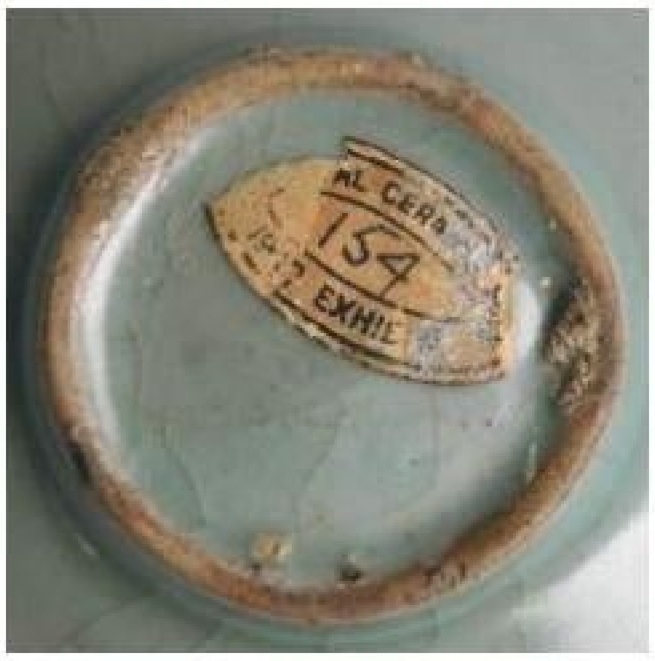


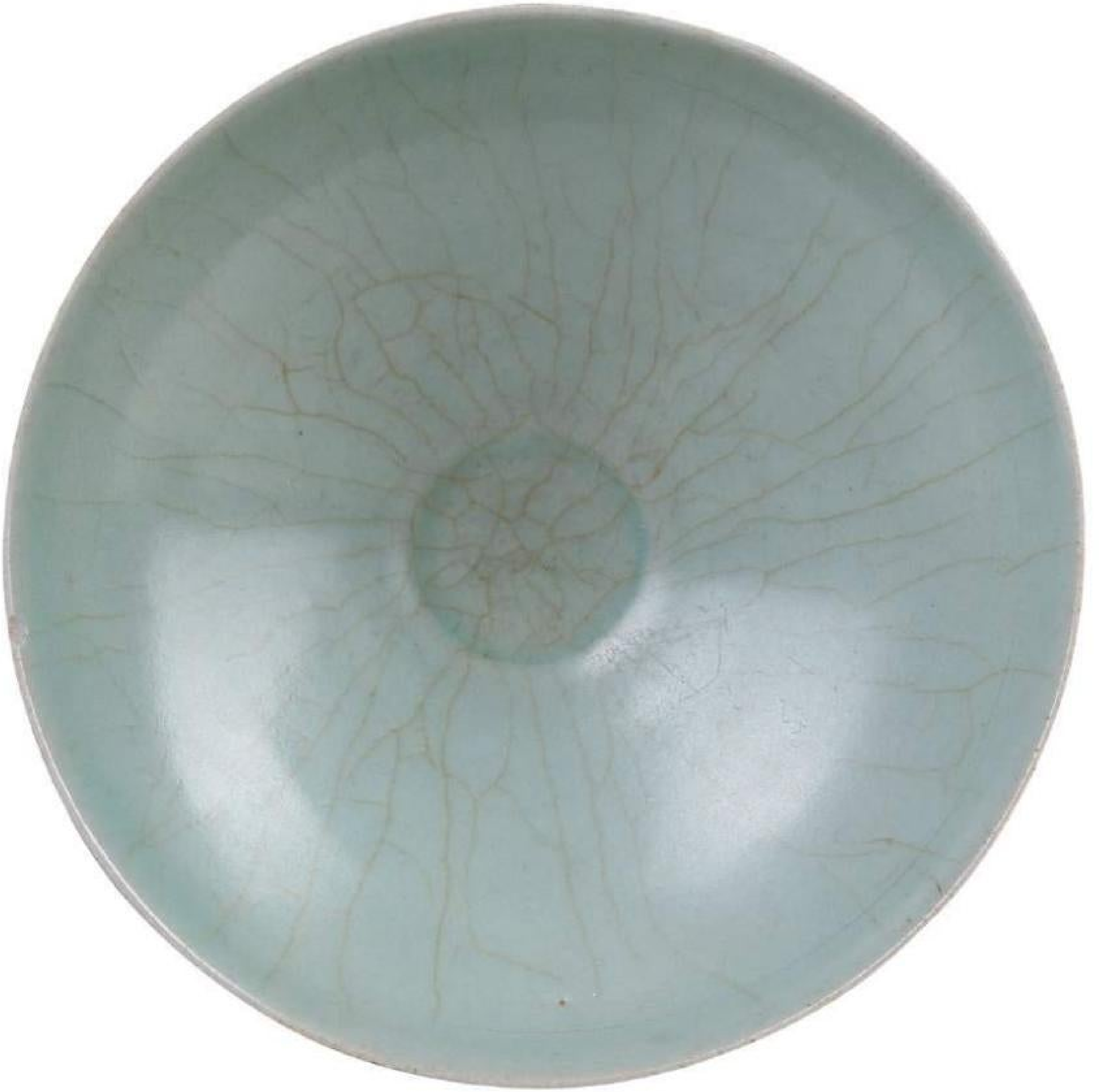
128
A CELADON-GLAZED BOWL.
Song Dynasty.
The flared conical body decorated with an even celadon glaze with natural crackles, 16cm diameter.

Provenance: from the private collection of Roger Bluett.

Exhibited: 1947 Oriental Ceramic Society Celadon Wares Exhibition object no. 154 [label].

£2,000-3,000

宋 青釉盌
來源：羅傑・布魯特（Roger Bluett）收藏
展覽：1947年《東方陶瓷協會青瓷展》，展品第154號 標籤



128

TWO EMBROIDERED THANGKAS FROM A HIGHLY IMPORTANT PRIVATE COLLECTION (lots 129-130)

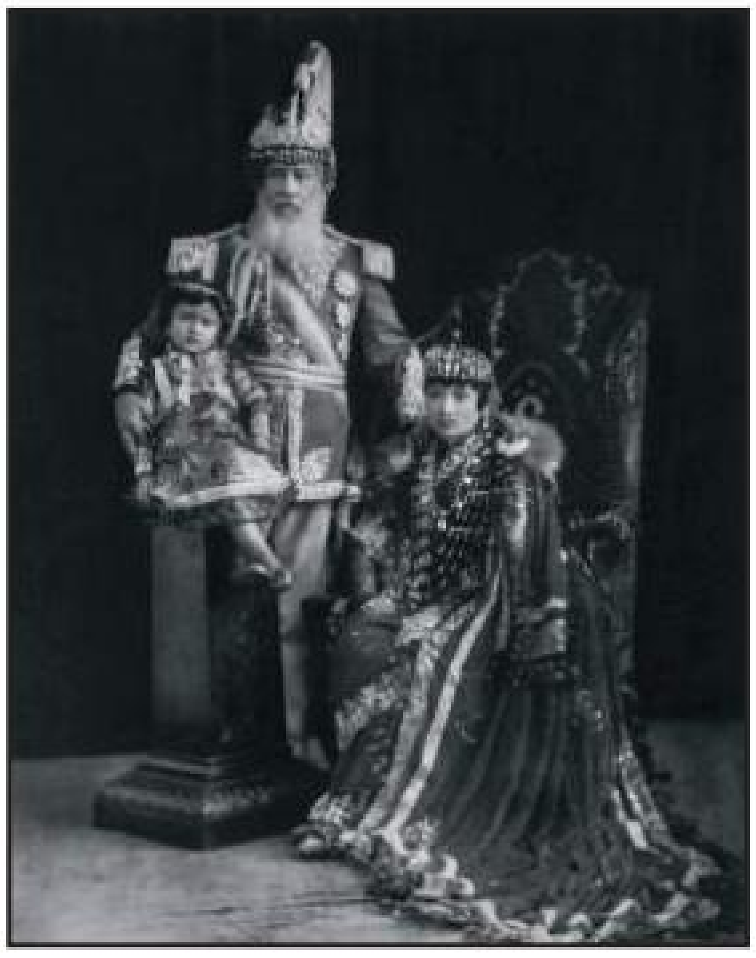


Figure 1
Maharaj Bhim Shumsher with his family.

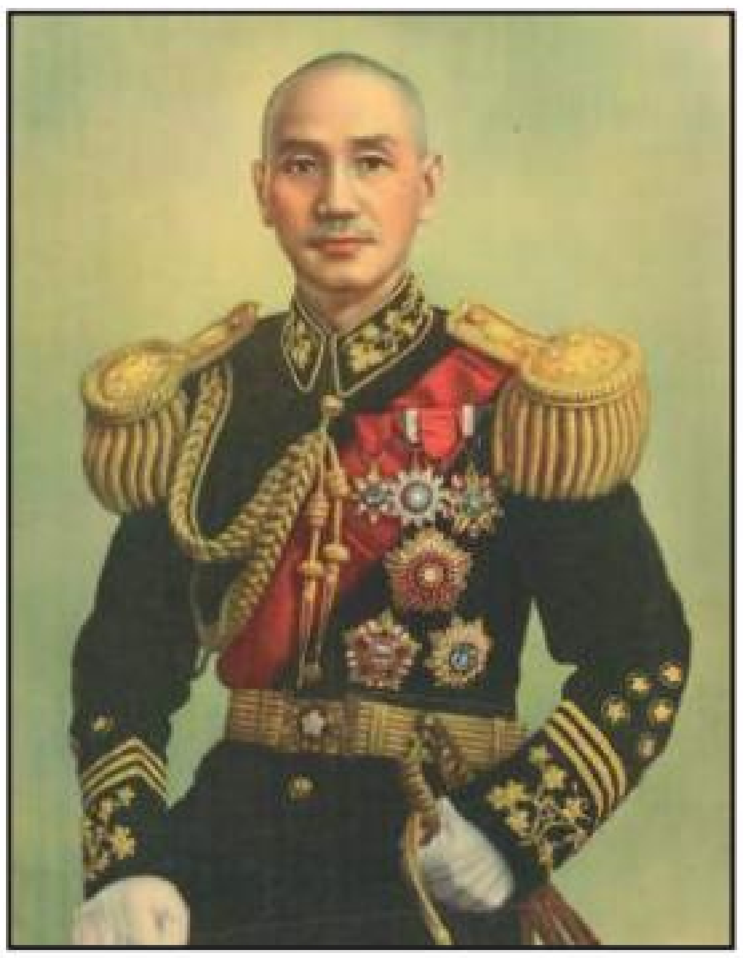


Figure 2
A depiction of Chiang Kai-shek from the 1940s from lot 239 in the present sale.

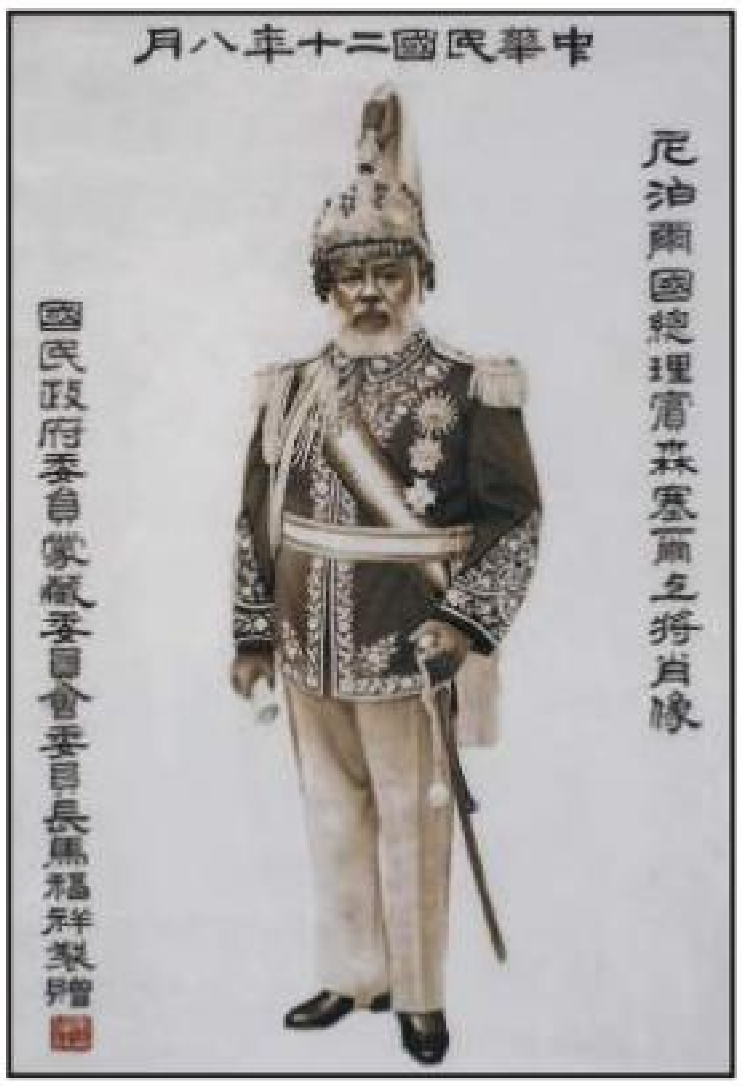

中華民國二十年八月
尼泊爾國總理甯森塞爾上將肖像
國民政府委員蒙藏委員會委員長馬福祥敬贈

Figure 3
A Chinese porcelain panel depicting Maharaj Bhim Shumsher inscribed from Ma Fuxiang, currently in the collection of his descendants.

Lots 129 and 130 come from the collection of His Highness Maharaj Bhim Shumsher Jung Bahadur Rana (1865 – 1932) [figure 1] who rose to prominence as a great military leader, rising to ruler of Nepal in November 1929.

Maharaj Bhim Shumsher was noted during his rule for carefully manoeuvred relations with the Guomindang-ruled China in the north and British India in the south. The threat of a Tibetan-Nepalese armed conflict came to a head in spring of 1930.

It stemmed from the arrest in Lhasa of the Tibetan-Nepalese S. Gyalpo, viewed by the Nepalese as a Nepalese subject, a claim refuted by the Tibetans. His escape from custody to the Nepalese Residency at Lhasa was followed by his arrest by Tibetan police, which provoked outrage from Maharaj Bhim Shumsher, who in February 1930 ordered mobilization in preparation for war against Tibet.

The Chinese head of state Chiang Kai-shek (1887 – 1975) [figure 2] offered military assistance to the Tibetans which they turned down, prompting Chiang Kai-shek to seek a diplomatic solution. He sent head of the Mongolian Tibetan Affairs Committee, Ma Fuxiang (1876 – 1932) who arranged for a diplomatic initiative to Nepal. A delegation arrived in September 1930 to meet Maharaj Bhim Shumsher, who was informed that they came in order to "offer the services of the Chinese government to settle the dispute." (Hsaio-ting Lin, 2006)

The delegation presented Maharaj Bhim Shumsher with handsome gifts from Chiang Kai-Shek including the two embroideries. A porcelain plaque depicting Maharaj Bhim Shumsher, in the collection of the family, is dedicated to ruler from Ma Fuxiang [figure 3].

Maharaj Bhim Shumsher accepted the gifts but refuted all claims by the Chinese to involve themselves in Nepalese-Tibetan relations and noted the British led mediation to arrive at a peaceful settlement. However, the peaceful result allowed Chiang Kai-shek to claim political capital at home for safeguarding the sovereignty of the greater China. Maharaj Bhim Shumsher was made made Honorary General of the Chinese Army on 23 February 1932.

The two thangkas therefore not only have an impeccable provenance connecting the most significant political figures of China and Nepal of their day, but they also played a crucial and intriguing role in averting war between two sovereign nations.

Literature:
Hsaio-ting Lin, *Tibet and Nationalist China's Frontier: Intrigues and Ethnopolitics, 1928-49*, 2006.

THE CUNDI BODHISATTVA

When Cundi Bodhisattva first appeared in China during in the eighth century she was defined as *biezun*, an object of specific veneration in her own right with her own self-contained cult, only later incorporated within larger constellations of deities.

The Amoghavajra version of the *Cundi dharana sutra* gave specific instruction as to the iconographic depiction of Cundi, consolidating and standardising her status, although her iconography was widely reinterpreted and altered across East Asia over the succeeding centuries. During the Liao Dynasty (907 – 1125) Cundi Bodhisattva gained a prominent foothold as a cult figure in China which she has maintained through to the Qing Dynasty.

For the Buddhist practitioner depictions of Cundi are not simply representational but are also considered to embody her and a spiritual connection with her is further enhanced through the recitation of her mantra, the *Cundi Dharaṇi*.

From the Yuan Dynasty onwards Cundi was depicted on circular bronze mirrors where her image would be depicted within a border of her mantra written in lança or Chinese script. She would often be depicted from the back, so when the practitioner was looking into the smooth side of the mirror and reciting the mantra, it would be as though she was facing him from beyond/within the reflective surface [figure 4].

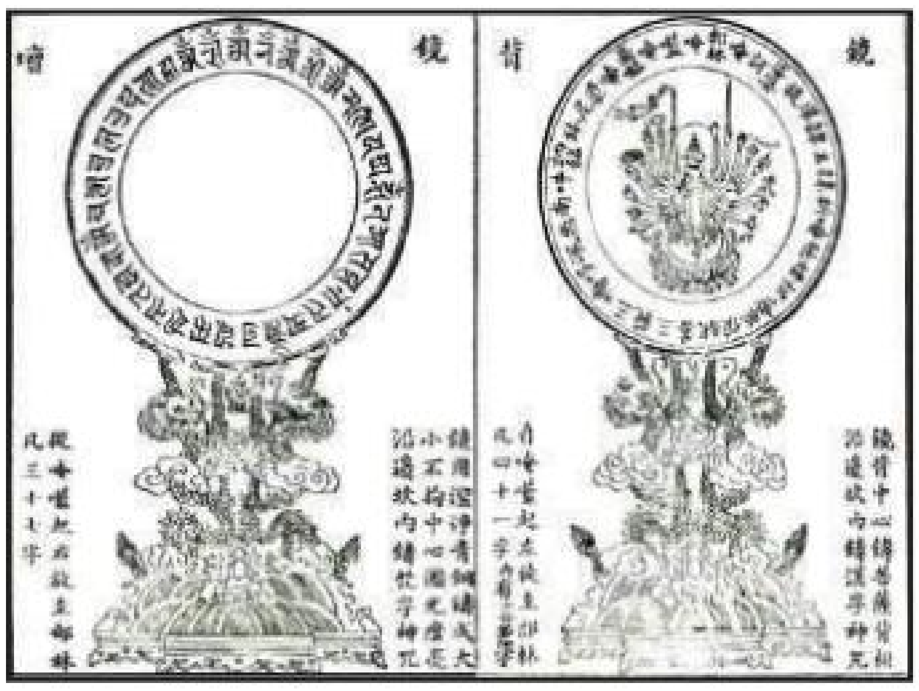


Figure 4
Two pages from the Jing Shisuo, 1821, a compendium of antiques collected by Feng Yunpeng and Feng Yunyuan.

Whilst representations of Cundi in bronze, including sculptures, are relatively common, embroidered depictions are exceptionally rare. Paintings therefore represent the strongest reference point for the development of two-dimensional depictions of the Bodhisattva. See for example a thirteenth century depiction of Cundi from the Senso-ji Temple in Tokyo, Japan, with a variant mudra, attributes and number of arms, but with similarly raised on a lotus thrown borne on a stem above water [figure 5], with two attendants below left and right. For a depiction of Cundi on paper dated to the Kangxi era, see Poly Auction, 7 June 2017, lot 6041 [figure 6].

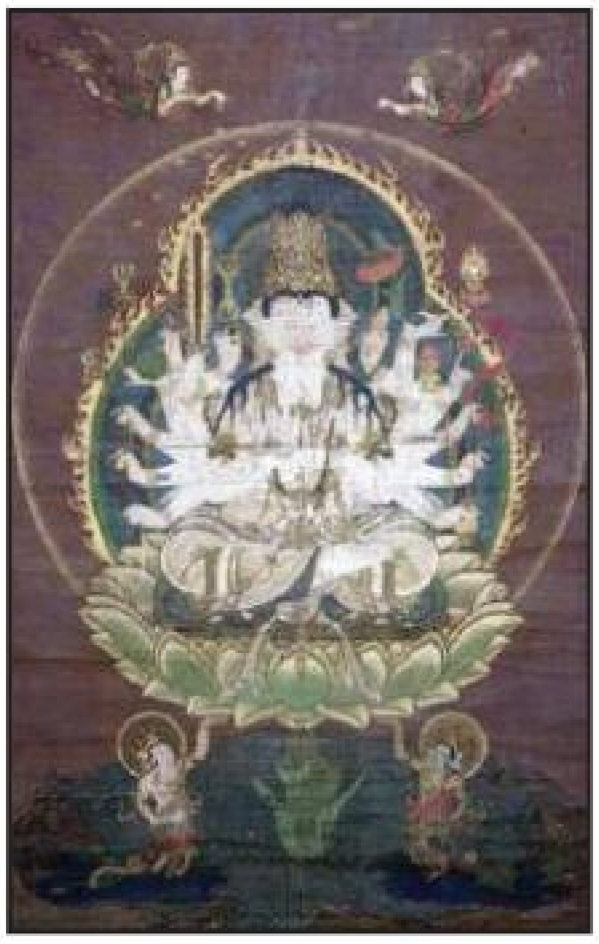


Figure 5
A painting of Cundi Buddhisattva, Senso-ji Temple,Tokyo, Japan

The present lot appears to be situated stylistically at some point on a continuum between the two images, although a radiocarbon test of this lot produced a date of early Qing Dynasty (results available on request). Framed within a typically Ming Dynasty woven silk border of lotus flowers, and above two attendants of attenuated form, the figure strongly recalls iconography of the Ming.

The medium of embroidered silk is perfectly suited to convey the majesty of Cundi. The gold thread, embroidered in the characteristically early split stitch technique is made up of twisted threads over the face to distributes reflected light across its surface in an even tone. In contrast the smooth thread over the arms and shoulders to fill the body in a golden glow.

The three-dimensional treatment of the noses further draws the figures from the embroidered plane and the green sash over the shoulders is layered above the skin and other layers of clothing providing depth and the way it is folded between Cundi's various arms lends dynamic tension to the pose.

This piece has clearly had a religious life spanning the centuries since its creation and whilst the provenance goes back to 1930 its locations before then remains a mystery consistent with the figure's enigmatic character.

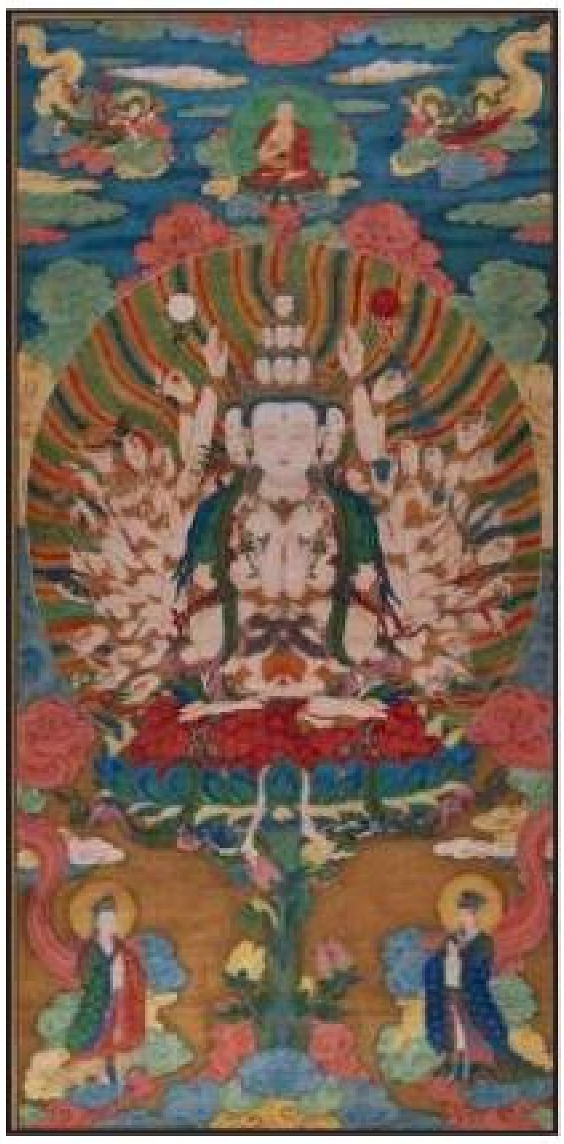


Figure 6
A painting of Cundi Boddhisatva, sold at Poly Auctions, 7 June 2017, lot 6041.

Literature:

R.M. Gimello, 'Icon and Incantation: The Goddess Zhunti and the Role of Images in the Occult Buddhism of China' in *Images in Asian Religions: Text and Contexts,* 2010, pp. 225-256.

Puspa Niyogi, *Buddhist Divinities*, 2001, pp. 121-131.

129

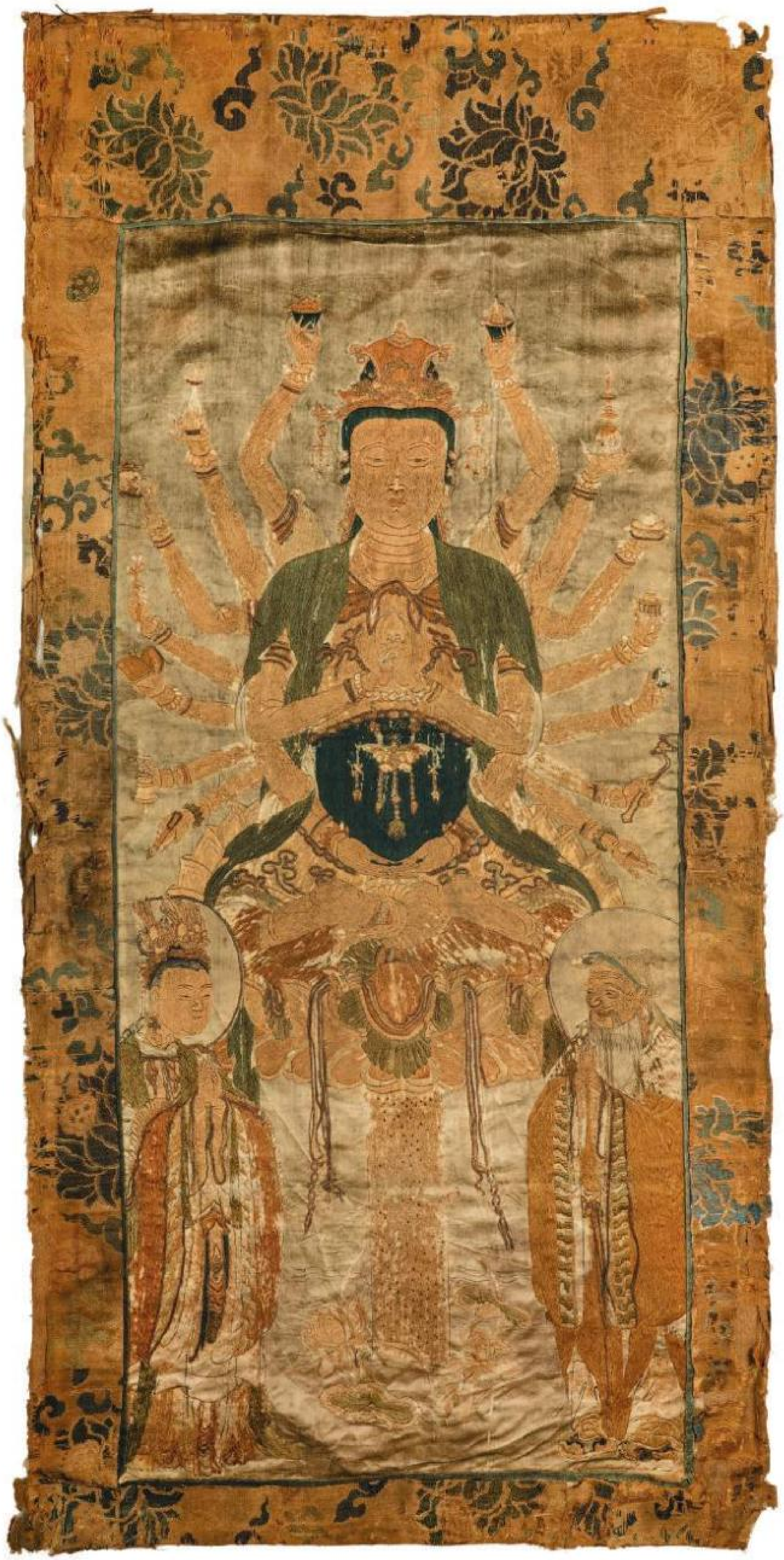
A CHINESE EMBROIDERED SILK 'CUNDI BODHISATTVA' THANGKA.
Early Qing Dynasty, or earlier.
The eighteen-armed deity adorned with elaborate jewellery, seated in *dhyanasana* atop a large lotus flower on a tall stem emerging from a pond, with sixteen arms holding attributes symbolising the various means to gain enlightenment, the remaining two pairs arranged in meditative mudras, the lotus throne flanked by two attendants in long robes, each with a halo around the head, the panel mounted in a Ming Dynasty floral brocade border, 115 x 56cm.

Provenance: a diplomatic gift from Chiang Kai-shek (1887 – 1975) to the ruler of Nepal, His Highness Maharaj Bhim Shumsher Jung Bahadur Rana (1865 – 1932) via Ma Fuxiang (1876 – 1932) in 1930, thence by descent.

£40,000 – 60,000

清早期或更早　十八臂準提佛母像刺繡掛屏

來源：作為外交禮物由蔣介石（1887 – 1975）經馬福祥 (1876 – 1932)於1930年贈與尼泊爾總理Maharaj Bhim Shumsher Jung Bahadur Rana 殿下(1865 – 1932)，此後由家族傳承至現藏家



129

130

A CHINESE EMBROIDERED SILK 'LORD YAMA' THANGKA.

Early Qing Dynasty, or earlier.

Worked with silk and gilt thread, depicting the Lord of the Underworld identified by a panel reading *Jiu Dian Shi Shi Wang,* seated at his desk, fanned by two assistants, presiding judgement over two souls escorted by his wrathful looking retainers. Below, under a band of stylised waves, the gate of the Underworld divides a guardian with a trident to the left from a group of souls crossing a bridge on their way to heaven above the murky waters filled with spirits tormented by monsters, all within a Ming Dynasty brocade border, 103.5 x 52cm.

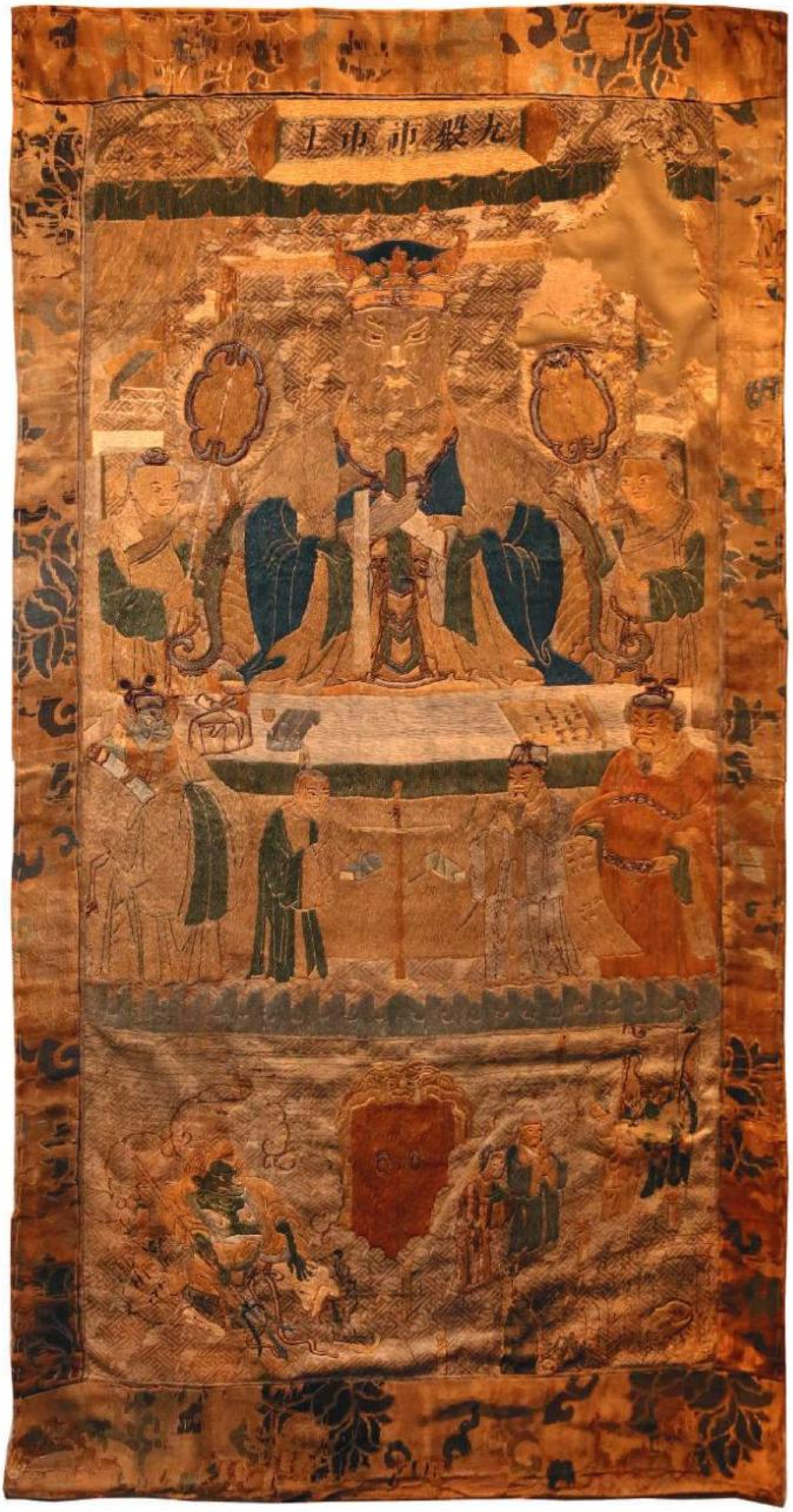
Provenance: a diplomatic gift from Chiang Kai-shek (1887 – 1975) to the ruler of Nepal, His Highness Maharaj Bhim Shumsher Jung Bahadur Rana (1865 – 1932) via Ma Fuxiang (1876 – 1932) in 1930, thence by descent.

£20,000 – 30,000

清早期或更早　閻摩像刺繡掛屏

來源：作為外交禮物由蔣介石（1887 － 1975）經馬福祥 (1876 － 1932)於1930年贈與尼泊爾總理 Maharaj Bhim Shumsher Jung Bahadur Rana 殿下(1865 － 1932)，此後由家族傳承至現藏家

Lord Yama is known in the Buddhist parthenon as the Lord of *Diyu*, the Underworld, overseeing the Ten Kings of Hell. He was charged with the task of presiding over the judgement of souls and directing them straight into reincarnation or into one of the hells or heavens, neither of which was a permanent state. In the current piece he is seen weighing two books, most likely a record of deeds of the two judged souls. On his desk and held by his assistants are scrolls recording the span of every life in the world.



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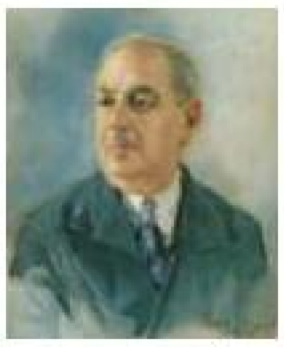


(Oscar Pereira da Silva)

131

A BLUE AND WHITE BALUSTER 'DRAGON' VASE.

Korea, Joseon, 19th Century.

The tapered body freely painted with a dragon pursuing the flaming pearl of wisdom amongst clouds below a collar of stylised *pulloch'o* fungus, the short neck with plain blue bands, 20.5cm.

Provenance: from the collection of the Brazilian artist Oscar Pereira da Silva (1865-1939).

£800-1,200

朝鮮十九世紀　青花龍紋瓶
來源：巴西藝術家Oscar Pereira da Silva（1865-1939）收藏

132

A BLUE AND WHITE 'PHOENIX' BALUSTER VASE.

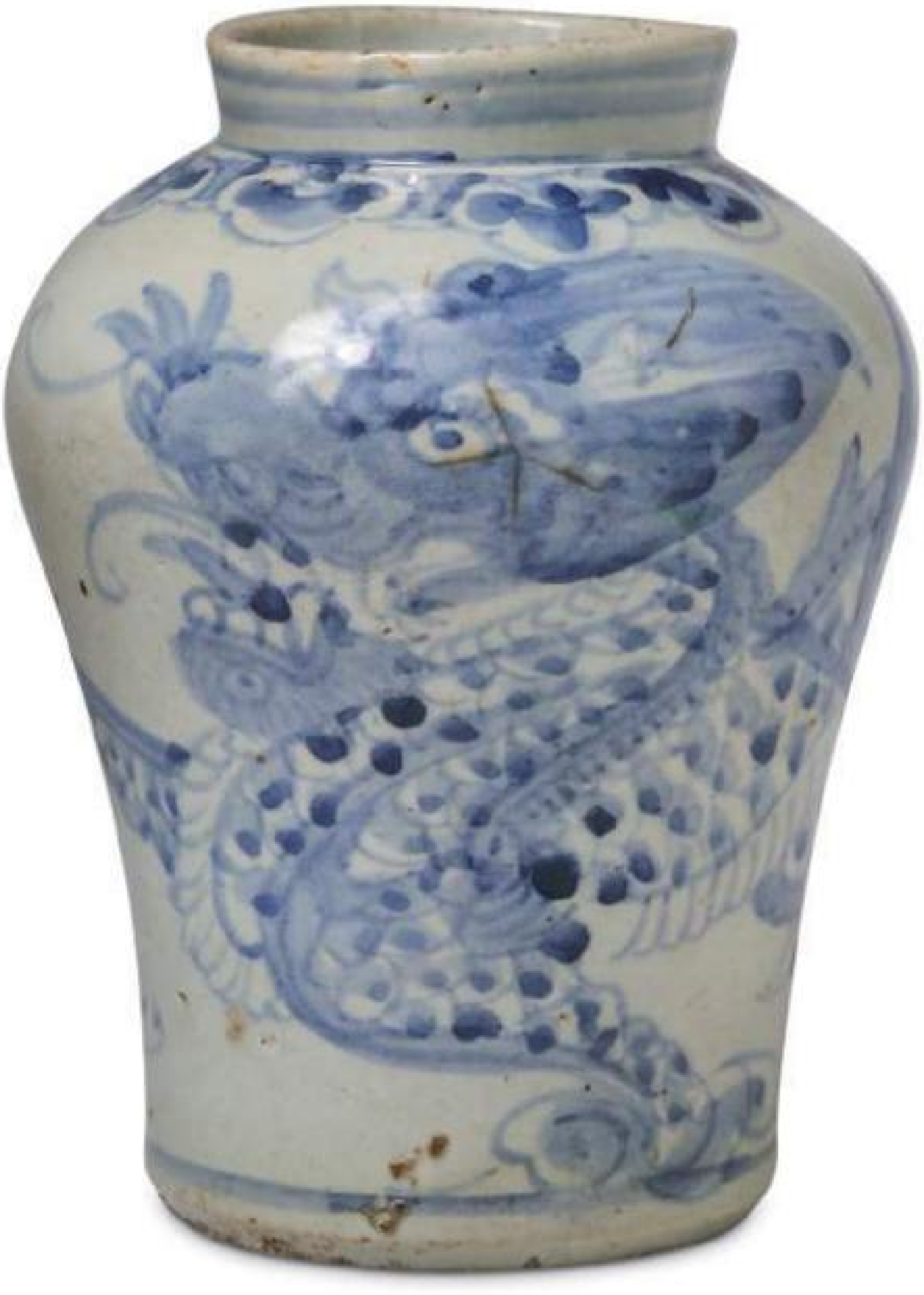
Korea, Joseon, 19th Century.

With a tapered body and a swollen shoulder, painted with two mythical birds with a long peacock-like tails amongst clouds, below a *pulloch'o* fungus border, the cylindrical neck with a band of scrolls, 34cm.

Provenance: from the collection of Oscar Pereira da Silva (1865-1939).

£3,000-5,000

朝鮮十九世紀　青花鳳紋瓶
來源：巴西藝術家Oscar Pereira da Silva（1865-1939）收藏
For jars with a closely related phoenix motif see the collection of the Museum of Fine Arts Houston, no. 82.558 and Portland Art Museum, no. 2017.58.16.



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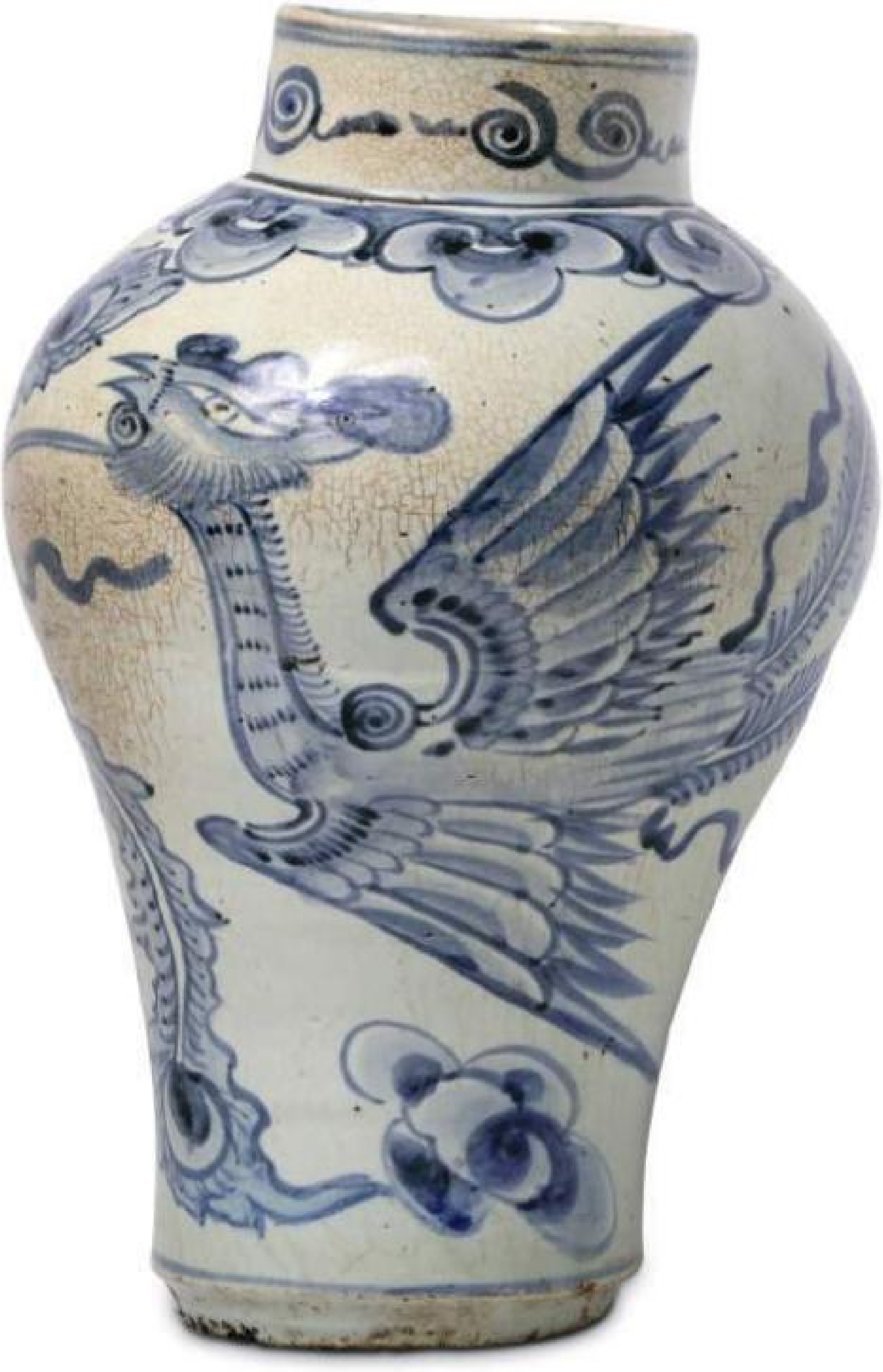

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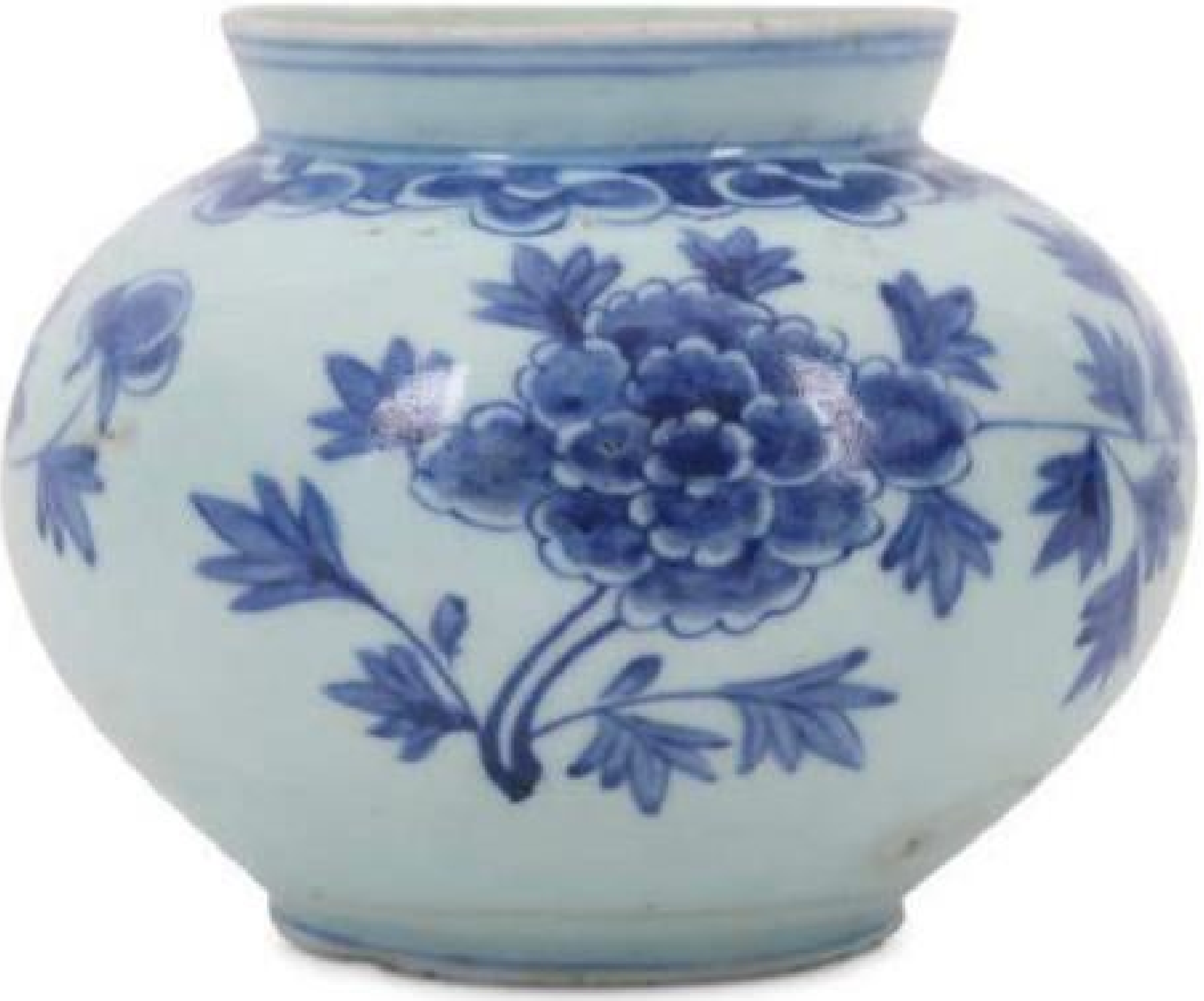
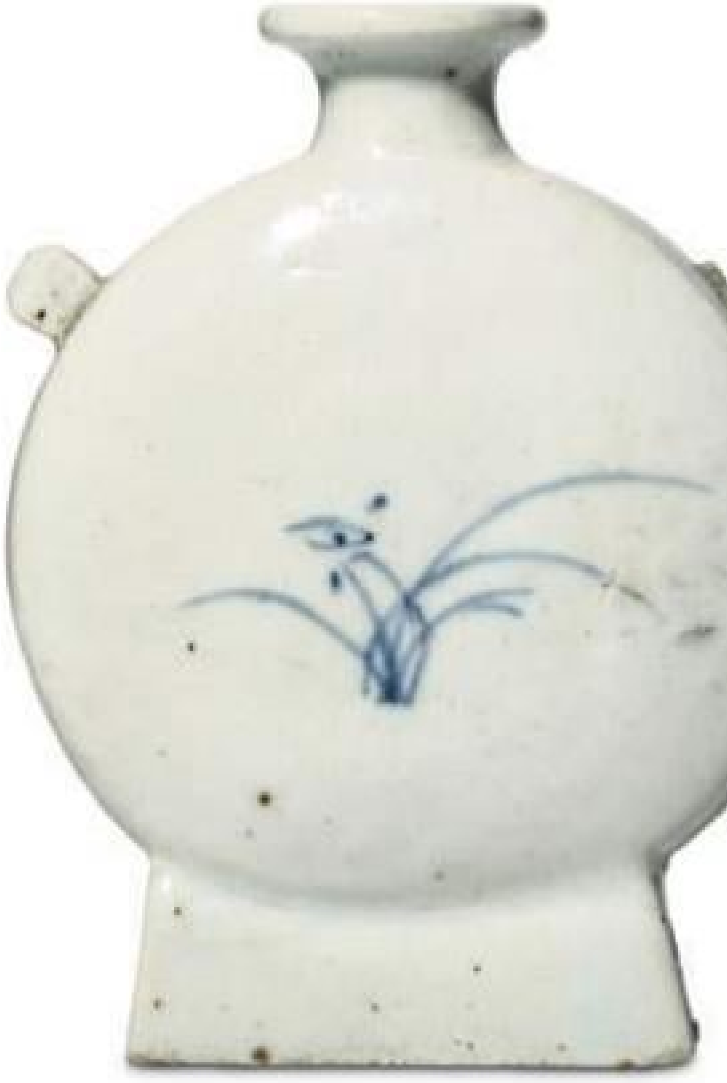


133

133
A BLUE AND WHITE ‘PEONY’ JAR.
Korea, Joseon, 19th Century.
The compressed ovoid body with a short flared rim decorated with peony blossoms and leaves, with a *ruyi* head band to the shoulder and a single character mark to the underside, 13cm H.

£1,000-2,000

朝鮮十九世紀　青釉牡丹紋罐，「延」款



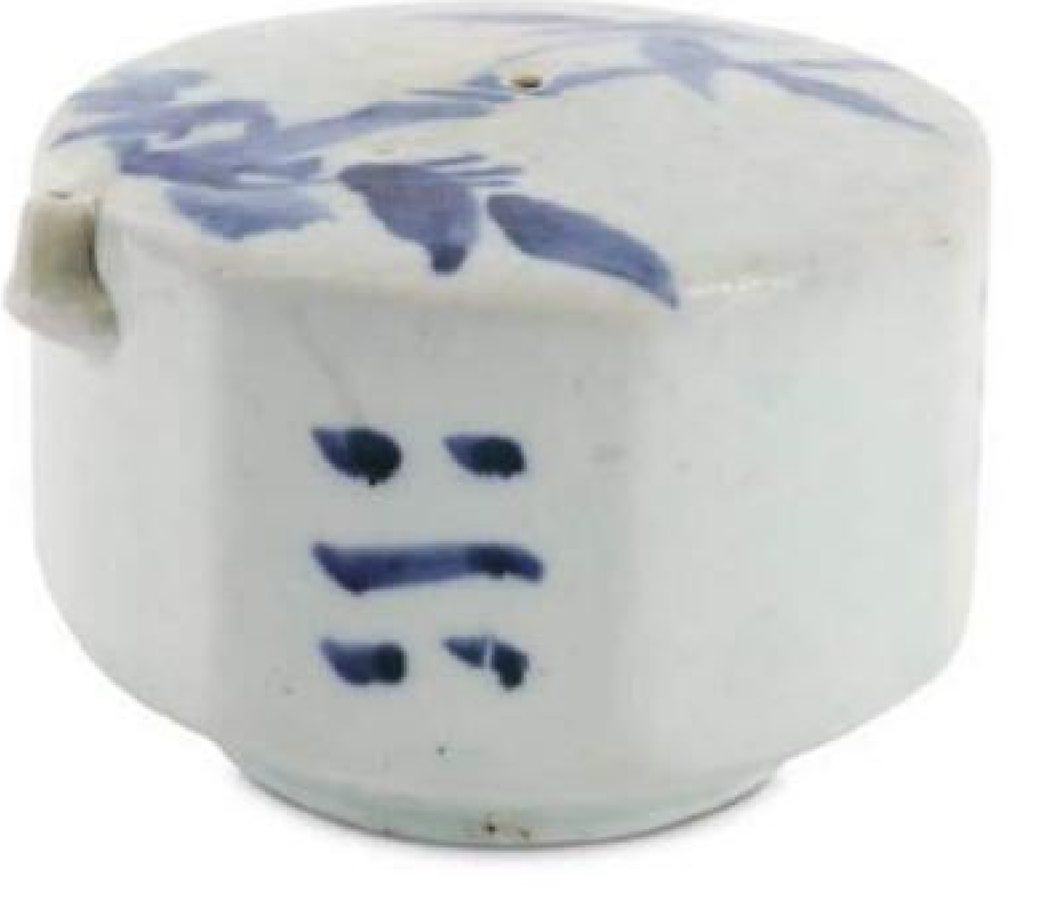
134

134
A BLUE AND WHITE FLASK.
Korea, Joseon, 19th Century.
The flattened rounded body on a spreading foot of rectangular section rising to a waisted everted rim, the shoulders set with lug handles, the body minimally painted in underglaze blue with flowers, 11cm H.

Provenance: a Western private collection.

£500-800

朝鮮十九世紀　青花花紋扁壺
來源：西方私人收藏

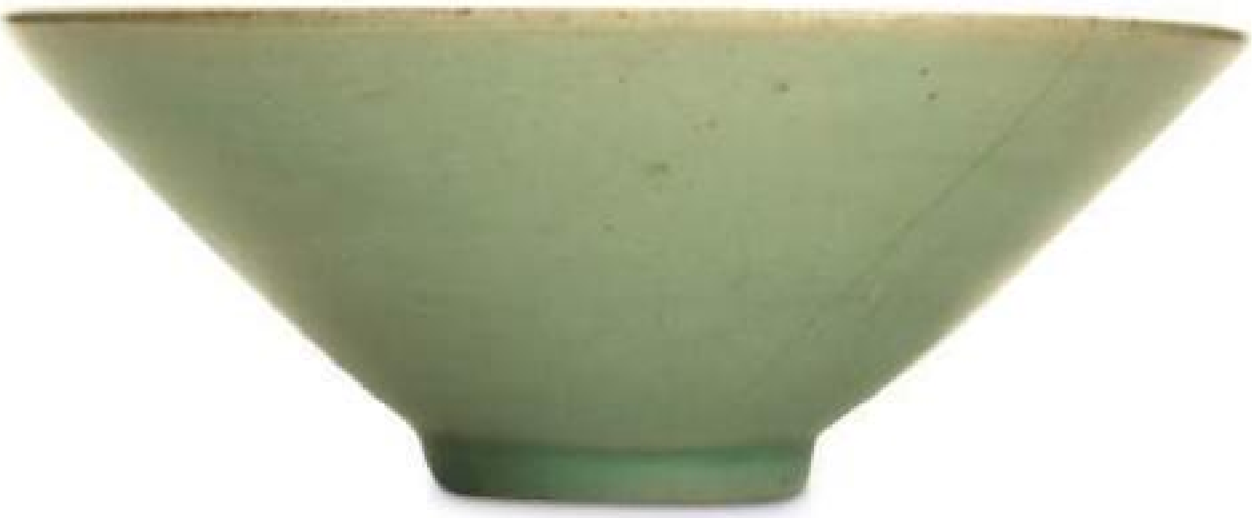


135

135
A RARE OCTAGONAL BLUE AND WHITE WATER DROPPER.
Korea, 20th Century.
The cylindrical body tapering towards a circular foot, with a small spout and an opening to the centre of the convex top, freely painted with a spray of bamboo and four trigrams to the sides, 7.5cm H.

£1,500-2,000

朝鮮二十世紀　青花八卦竹紋八方水滴



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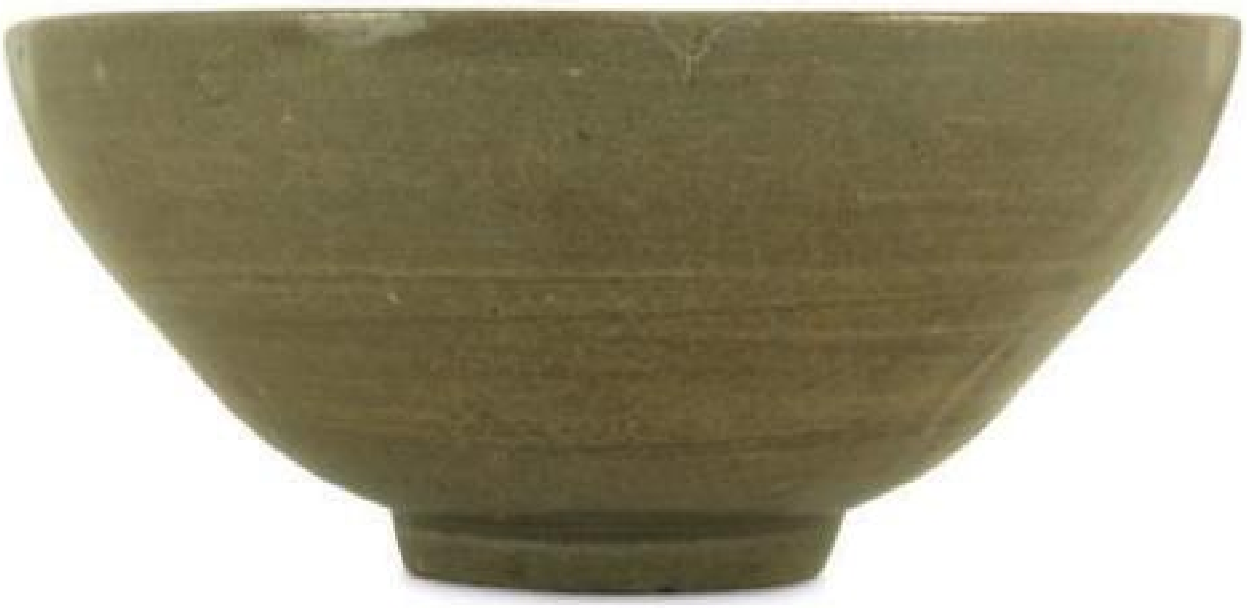

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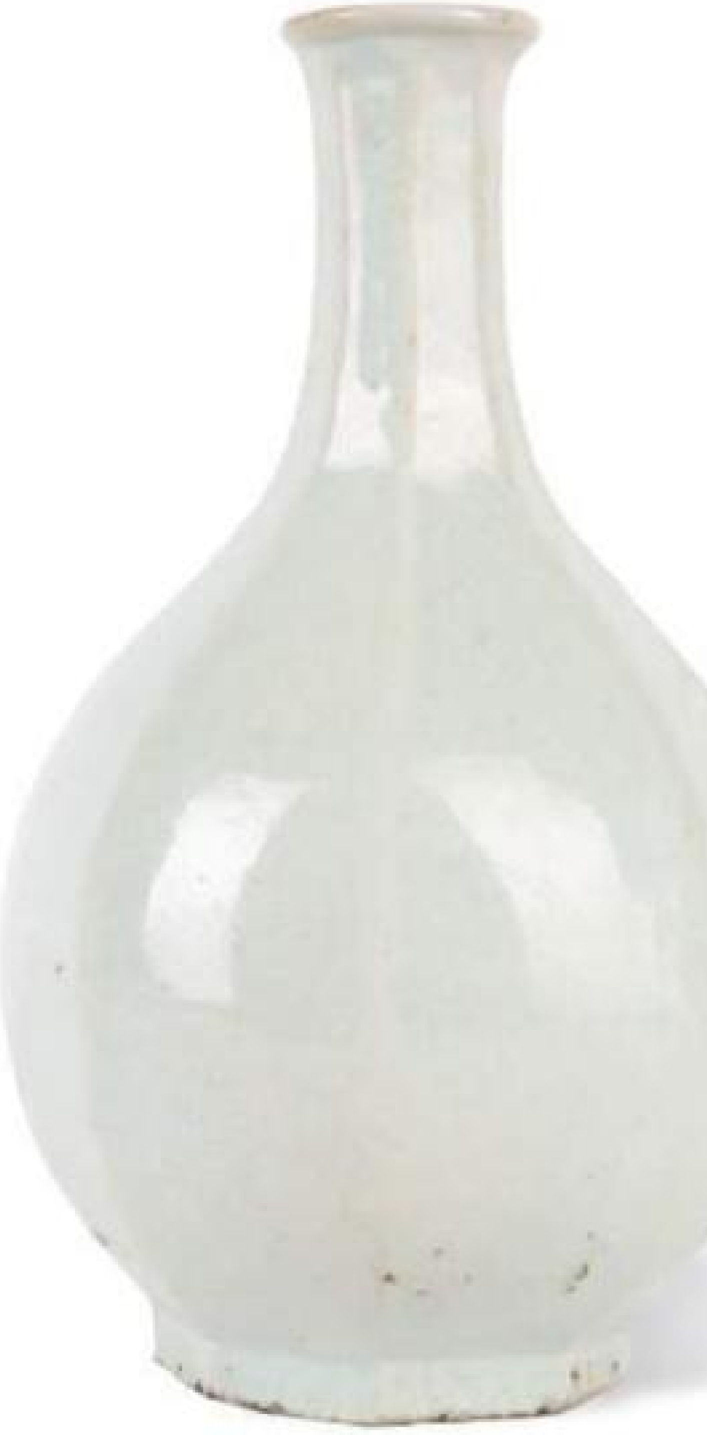

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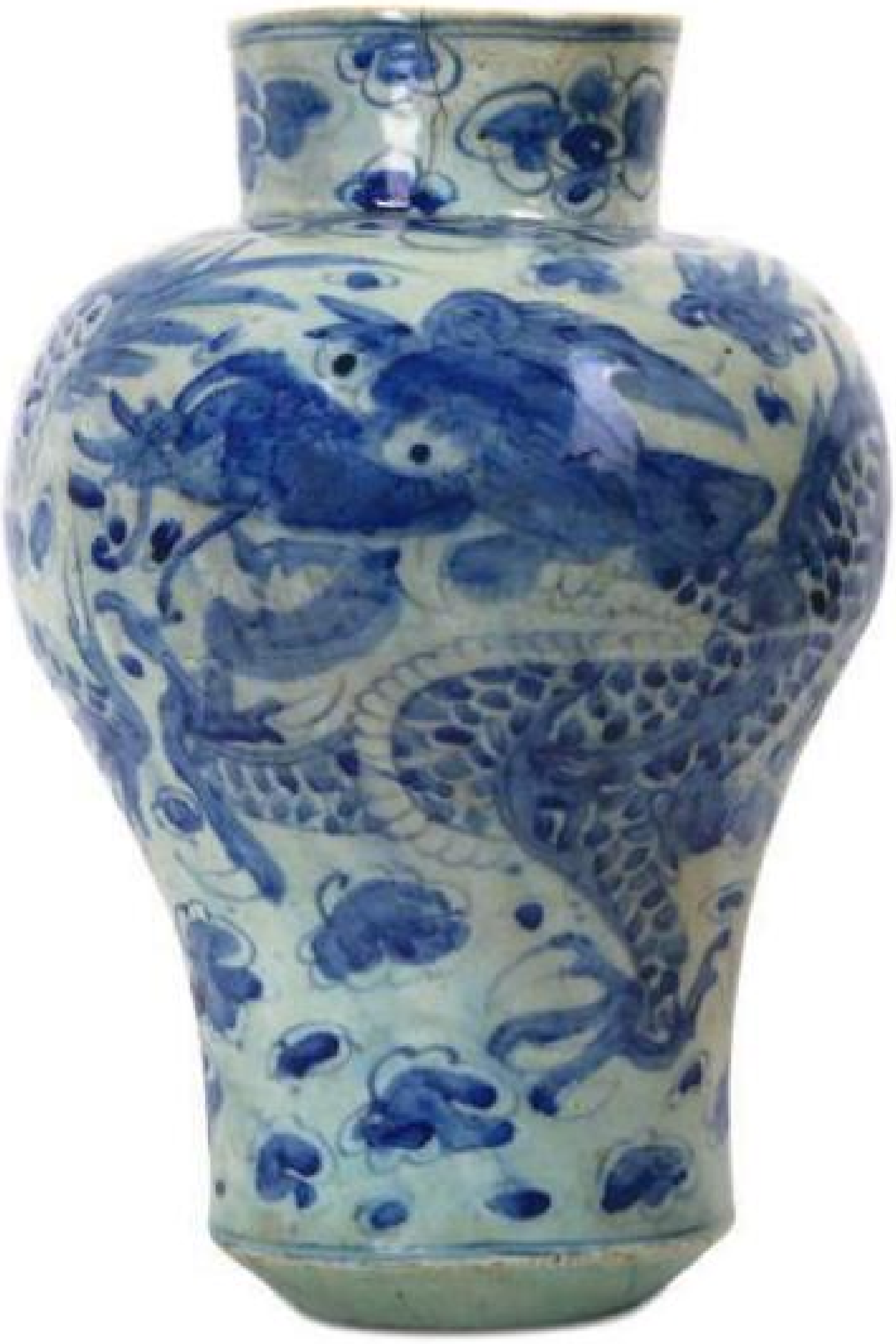


139

136
A CELADON 'CRANES' BOWL.
Korea, Goryeo period, 13th Century.
The conical body raised on a circular foot, the interior moulded with three auspicious birds in flight between stylised clouds, another band of clouds below, 6.5cm H, 16cm diameter.

Provenance: from the private collection of Mr. Clive Collins (1917-2009).

£600-800

高麗十三世紀 浮雕鶴紋青瓷盌
來源：Clive Collins（1917-2009）私人收藏

137
A CELADON-GLAZED 'PHOENIX' BOWL.
Korea, circa 12th Century.
The conical body incised to the centre with a pair of stylised phoenix, all decorated with an even olive-green glaze, 7cm H, 16cm diameter.

£600-800

高麗十二世紀 鳳紋青釉盌

138
A FACETED WHITE-GLAZED BOTTLE VASE.
Korea, Joseon, 19th Century.
The ovoid octagonal-section body rising to a tall neck with an everted rim, all raised on a short foot and decorated with an even white crackled glaze, 28.5cm H.

£5,000-8,000

朝鲜十九世纪 白釉瓜楞紋瓶

139
A BLUE AND WHITE 'DRAGON' BALUSTER VASE.
Korea, Joseon, 19th Century.
The baluster body with a cylindrical neck painted with two scaly dragons chasing pearls of wisdom amongst stylised clouds, with a band of *ruyi* heads to the shoulder, the foot with a tapered edge, 41cm H.

£2,000-3,000

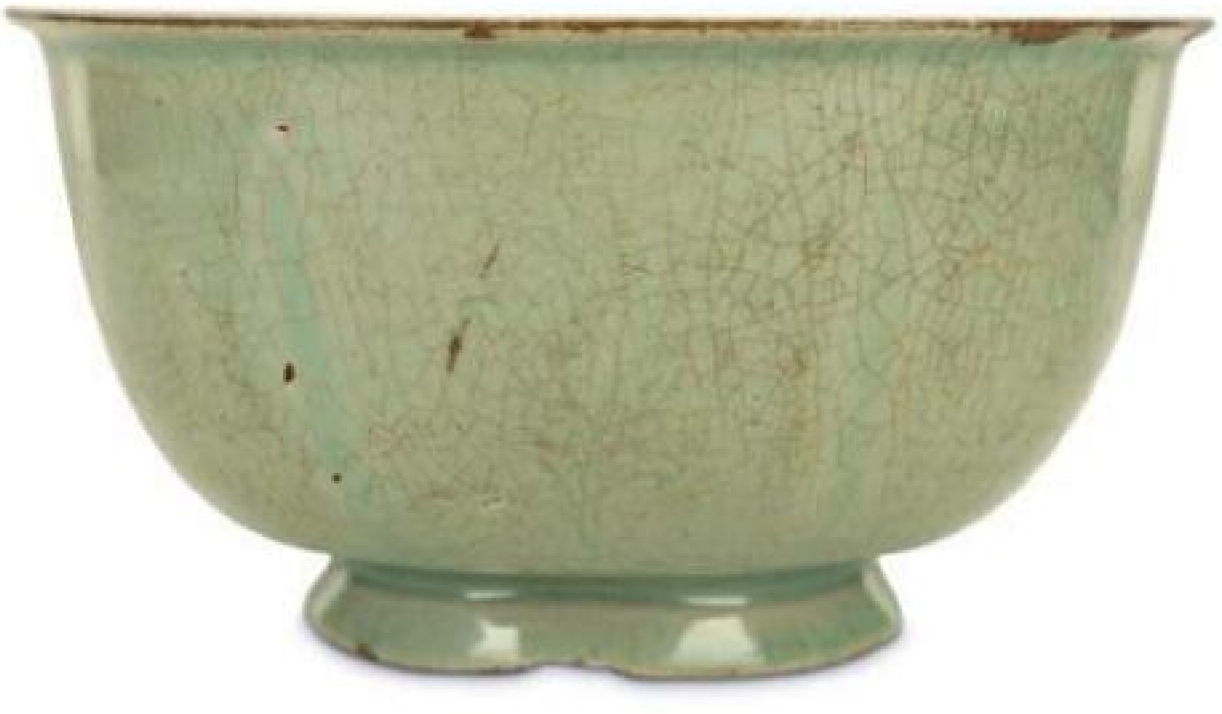
朝鲜十九世纪 青花龍紋瓶
For a similar, slightly larger vase see the collection of the Portland Art Museum, no. 2017.58.18.

140
A CELADON CRACKLE-GLAZE LOBED BOWL.
Korea, Goryeo period, 13th Century.
The rounded body with an everted rim divided in six lobes, each incised with a stylised flower head, raised on a circular foot with a wavy edge, all decorated with even celadon glaze with a fine network of brown crackles, together with the original receipt from Samuel W. Lee, 8.2cm H, 15.5cm diameter. (2)

Provenance: from the private collection of Mr Yu Ja Hoo, Seoul, later sold via Samuel W. Lee & Co on April 8th, 1956 [invoice].

£400-600

高麗十三世紀　青釉冰裂紋花口盌
來源：　Yu Ja Hoo私人收藏，後經Samuel W. Lee & Co於1956年4月8日出售

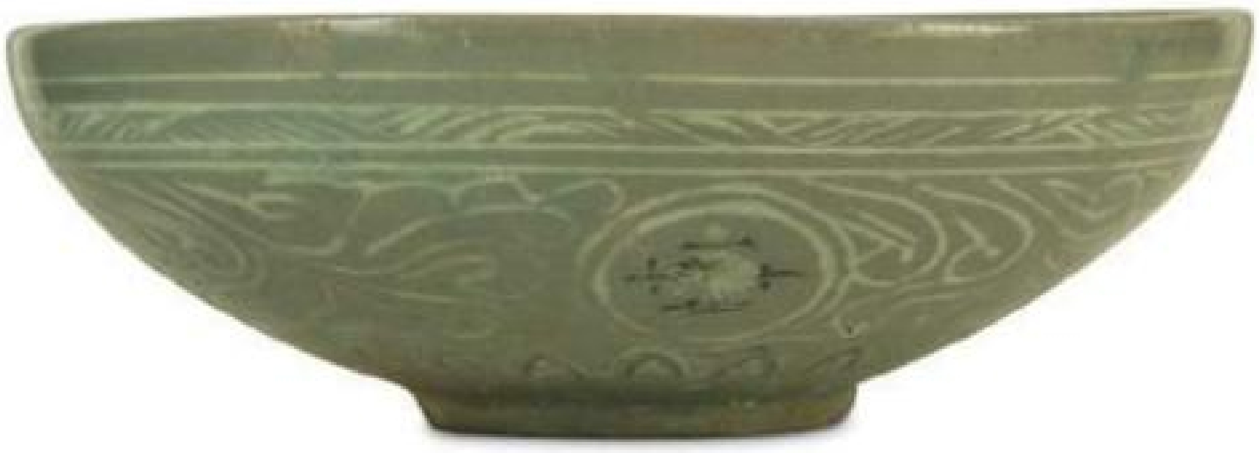


140

141
A SANGGAM SLIP-INLAID CELADON 'BIRDS AND TREES' BOWL.
Korea, 12th century.
Decorated to the exterior with four flower heads in medallions and foliate scrolls between bands of chevron and lappets, the interior with four pairs of ducks divided by willow trees and clusters of bamboo, all between a ring of *ruyi* heads and a band of geometrical designs to the rim, 6.5cm H, 19.5cm diameter.

£1,200-1,500

高麗十二世紀　嵌鳥樹紋青瓷盌

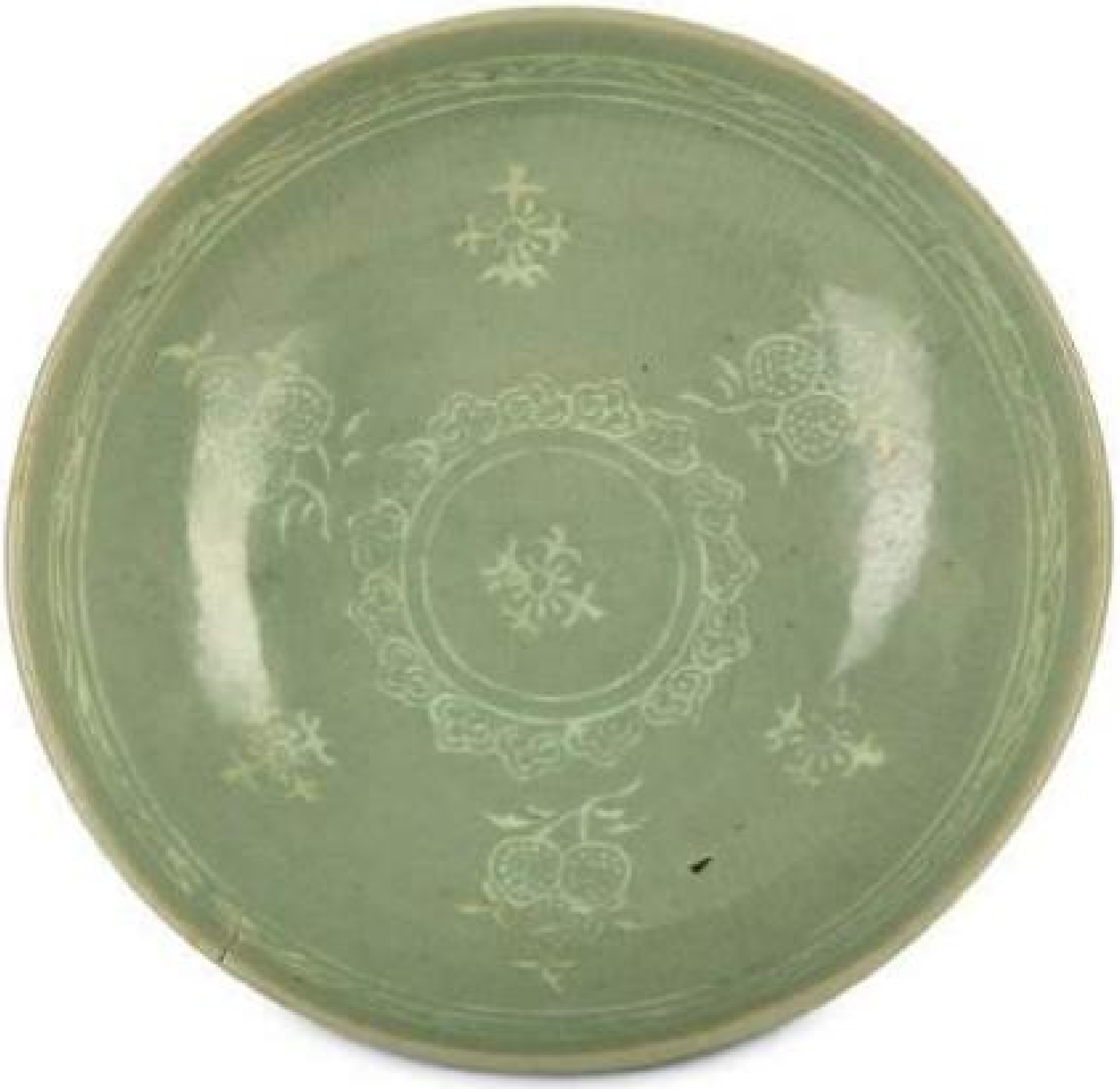


141

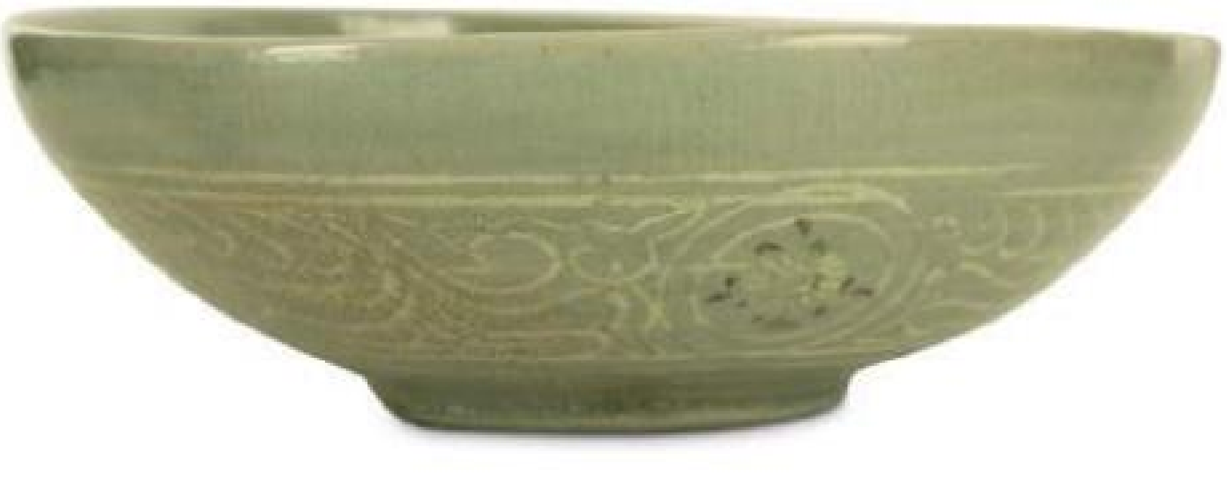
142
A SANGGAM SLIP-INLAID CELADON 'LYCHEES' BOWL.
Korea, 12th century.
Decorated to the exterior in white and black slip with chrysanthemum flower heads in medallions and stylised foliage, the interior with three fruiting branches of lychees between a band of *ruyi* heads around the centre and chevron below the rim, 5.5cm H, 16cm diameter.

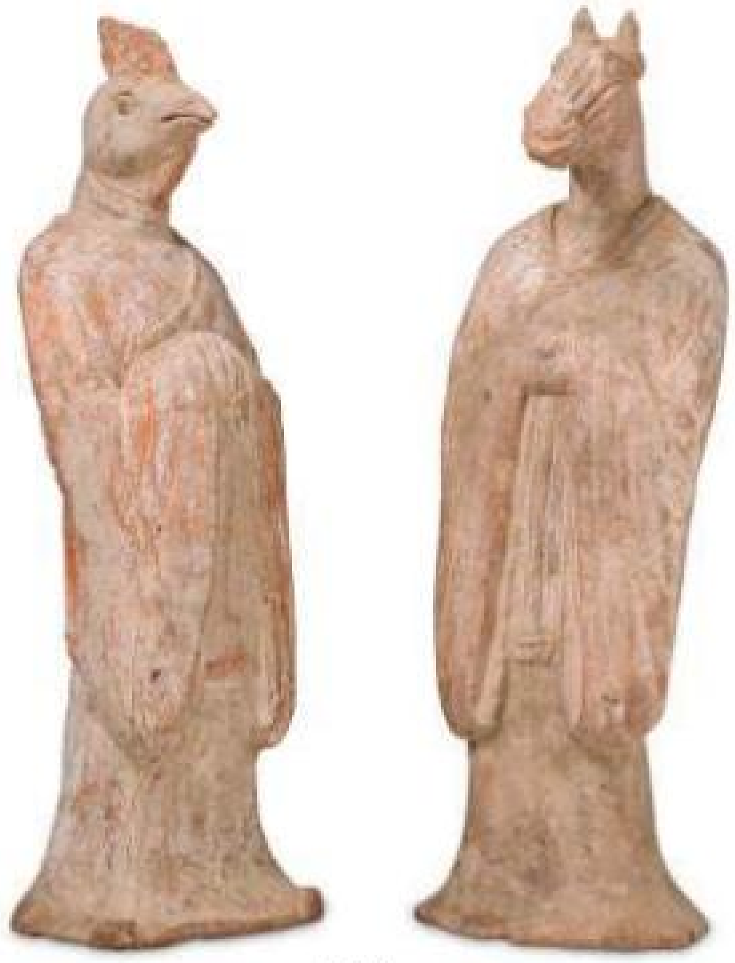
£1,500-2,000

高麗十二世紀　嵌荔枝紋青瓷盌
For Koryo Dynasty bowls of similar decoration see The Art Institute, Chicago, accession no.1910.22, and The University of Michigan Museum of Art, accession no.2004/1.244, and Honolulu Museum of Art, accession no.4146.1.



142 (two views)





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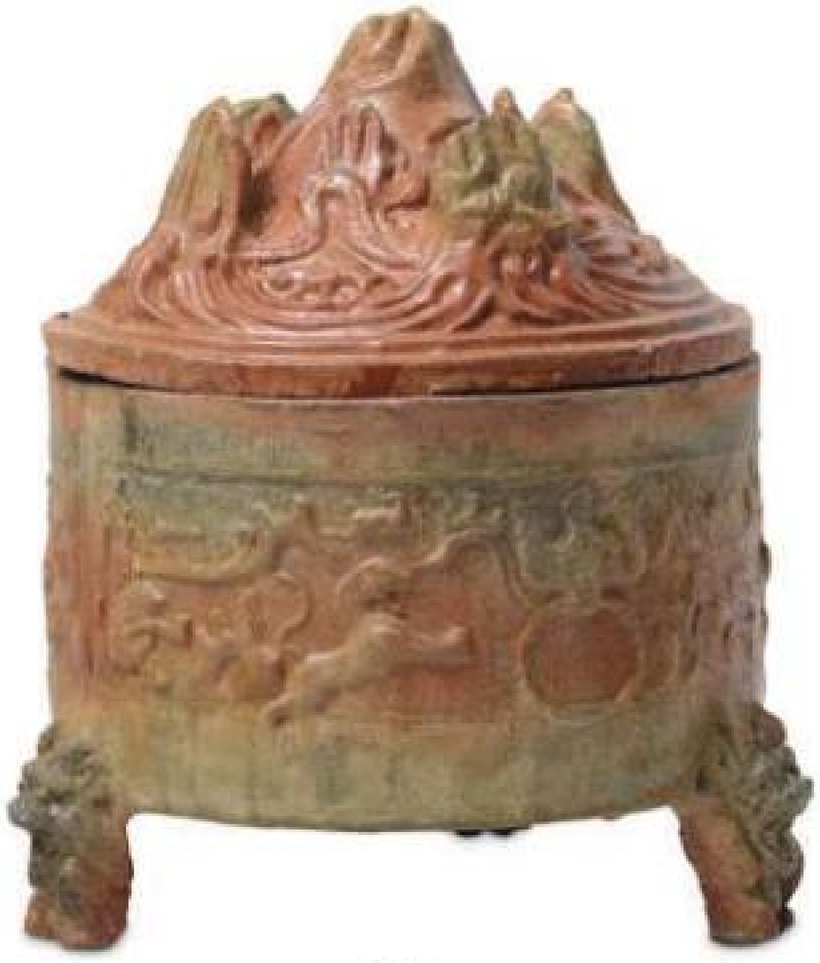

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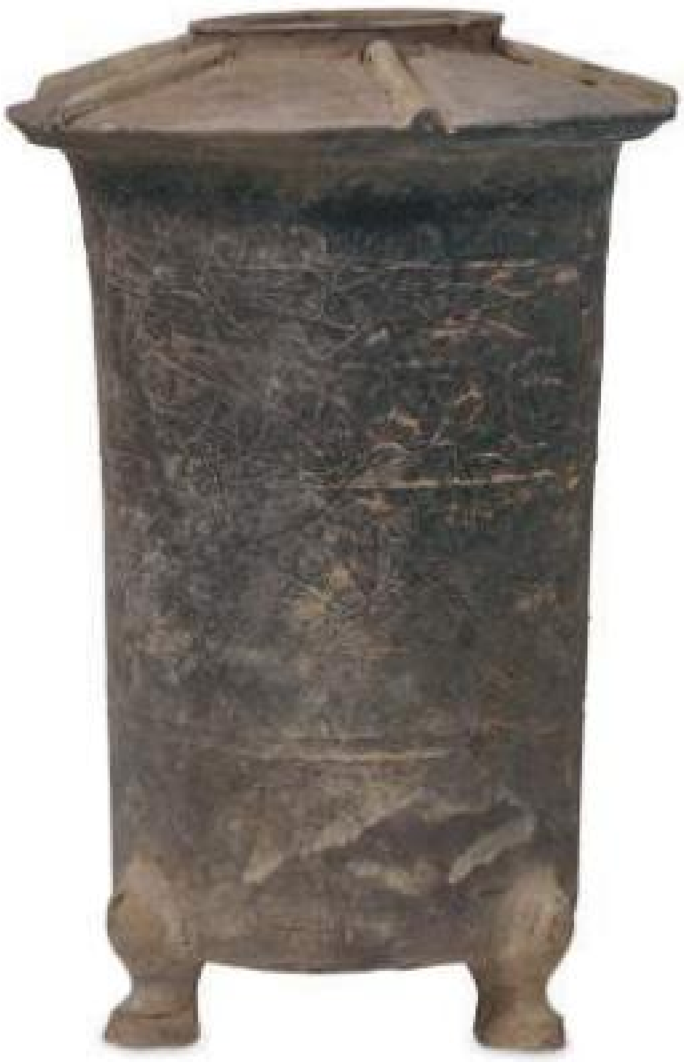

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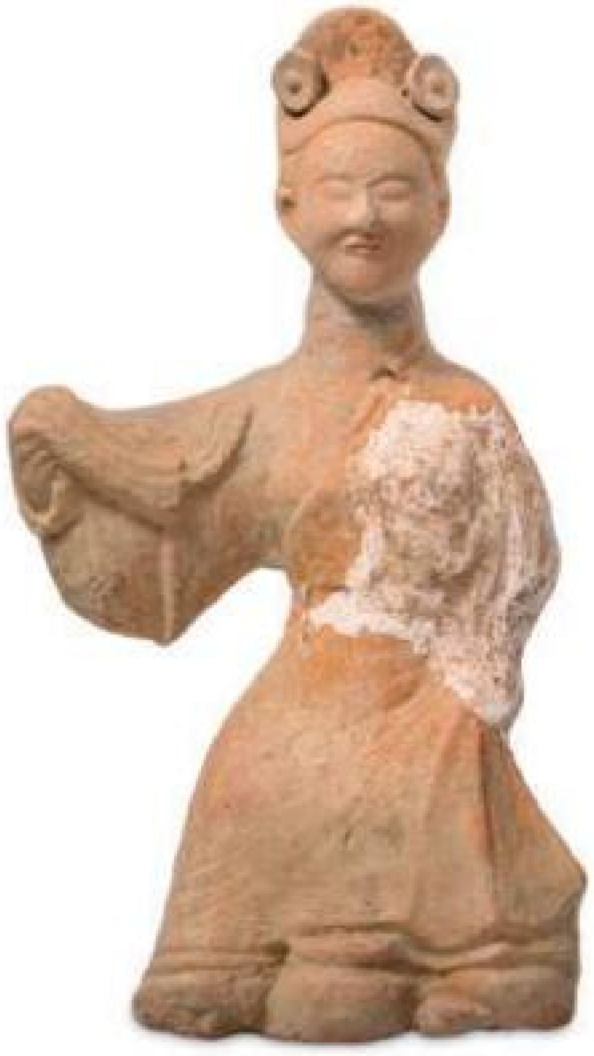


146

143
TWO POTTERY ZODIAC FIGURES.
Tang Dynasty.
Each standing, draped in flowing robes, their hands clasped before them, one modelled as a horse, the other a cockerel, each with traces of red earth pigments, 33cm H. (2)

Provenance: an English private collection.

£100-200

唐 生肖陶俑兩尊
來源：英國私人收藏

144
A GREEN-GLAZED POTTERY HILL JAR AND COVER.
Han Dynasty.
The cylindrical body moulded with panels of mythical beasts, the cover formed as a nine-peak mountain range filled with animals, all decorated with green and russet glaze and raised on three dragon head feet, 27cm H, 22cm diameter. (2)

Provenance: an English private collection.

£100-200

漢 三足陶蓋爐
來源：英國私人收藏

145
A POTTERY MODEL OF A GRAIN STORAGE.
Han Dynasty.
The cylindrical body potted in grey clay resting on three short feet, the shoulder modelled as a roof with traces of earth pigments, 25cm H.

Provenance: an English private collection.

£100-200

漢 三足陶倉
來源：英國私人收藏

146
A POTTERY FIGURE OF A FEMALE DANCER.
Han Dynasty.
Standing, wearing a long-sleeved robe, the body in a dynamic pose with right hand covered by the sleeve, the left holding the folds of her skirt, her hair piled in a high chignon and decorated with flowers, a jar at her feet, 55cm H.

Provenance: an English private collection.

£100-200

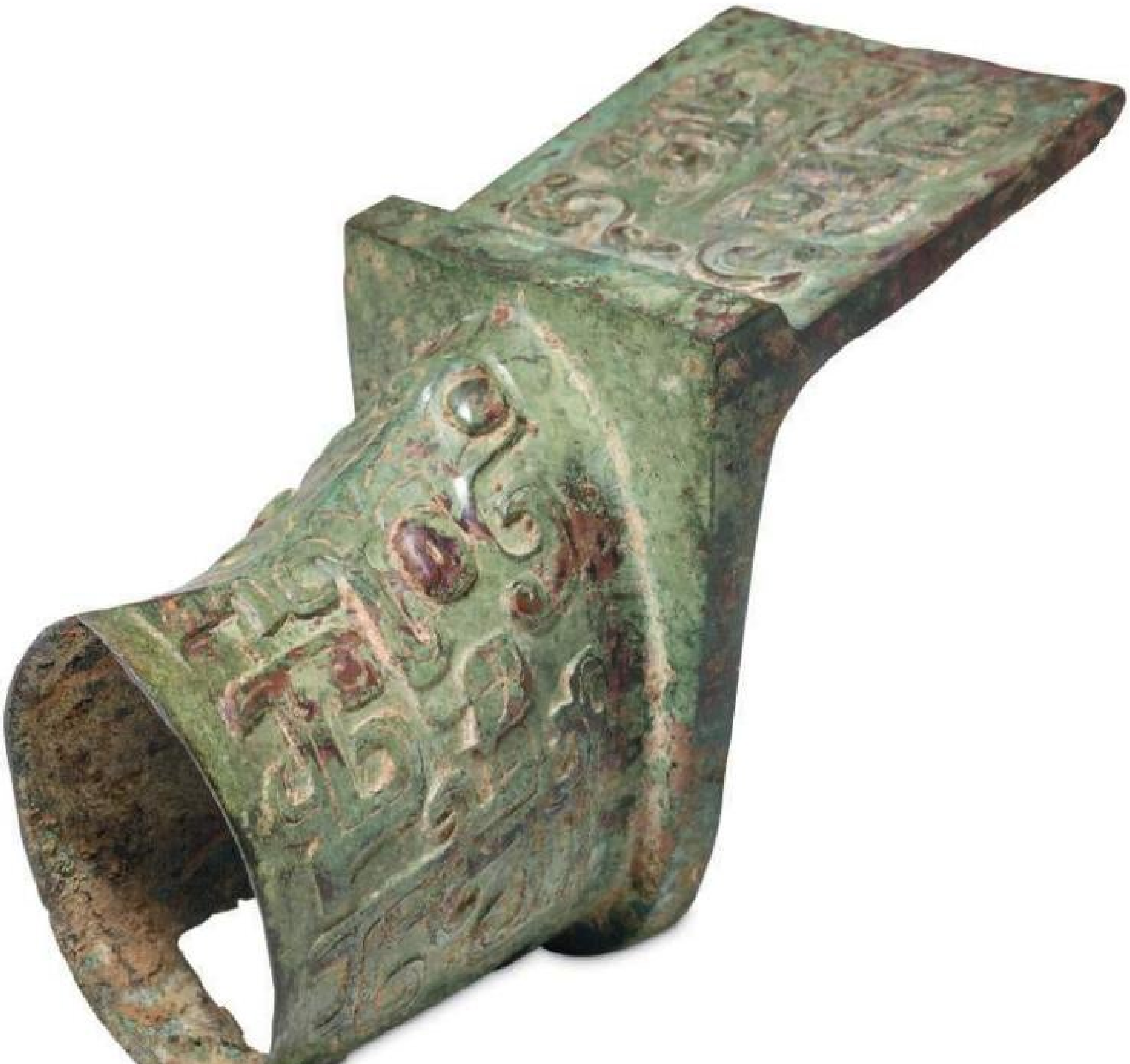
漢 樂女俑
來源：英國私人收藏

147
A BRONZE ARCHAISTIC ‘TAOTIE MASK’ POLE FINIAL.
Shang/ Zhou Dynasty.
The cylindrical fitting cast with archaistic scrolls, one narrow side with a rectangular opening, the other side with a square crest extending from the rim, decorated with a *taotie* mask in low relief, the metal with green patina, 22cm H, 756g.

Provenance: formerly an English private collection.

£4,000-6,000

商 / 周　銅饕餮紋車飾
來源：前英國私人收藏

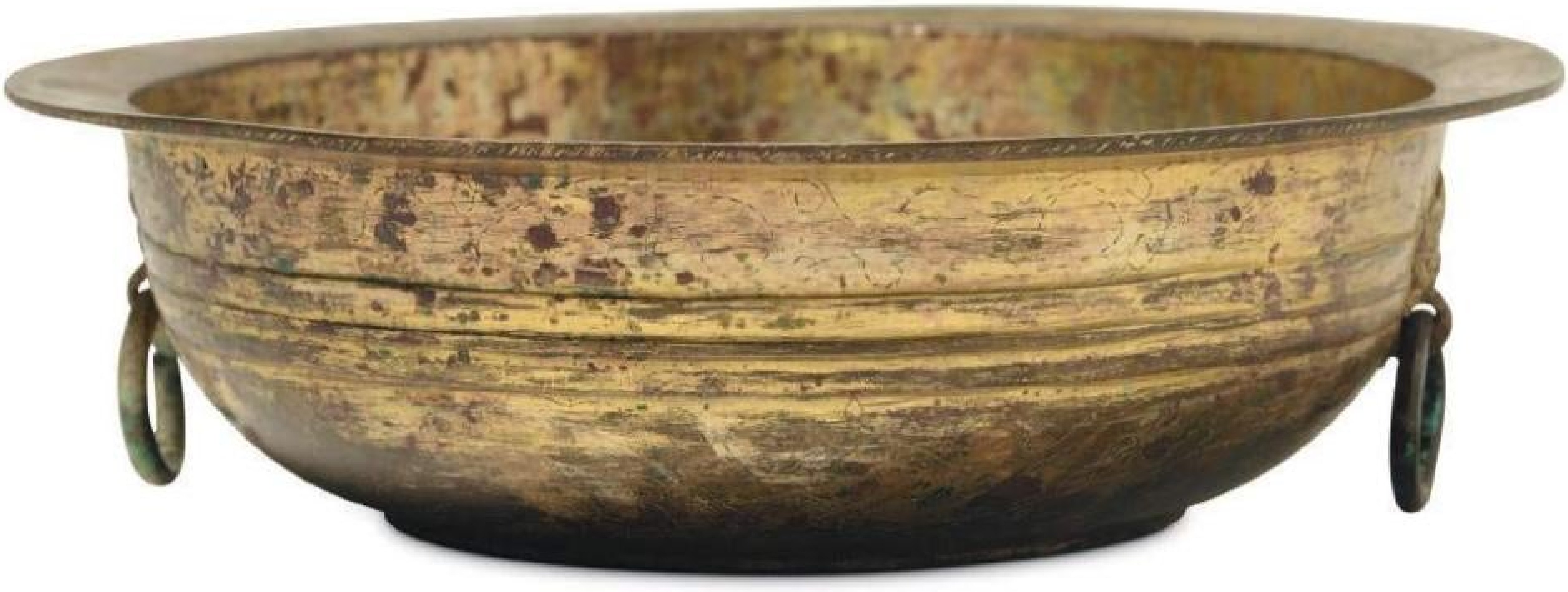


147

148
A GILT-BRONZE AND ENGRAVED BOWL.
Han Dynasty.
The rounded body rising to a broad rim, cast with two raised bands and two dragon mask handles with loose rings, the surface engraved with foliate scrolls and bands of dog-tooth borders picked out with gilt, silver and copper to the exterior and interior, 5cm H, 16.7cm diameter, 398g.

£2,000-3,000

漢　銅鎏金暗刻纏枝紋折沿雙獅耳盌
For a bowl of this type with ring handles see William Watson, *Ancient Chinese Bronzes*, 1962, pl. 74c.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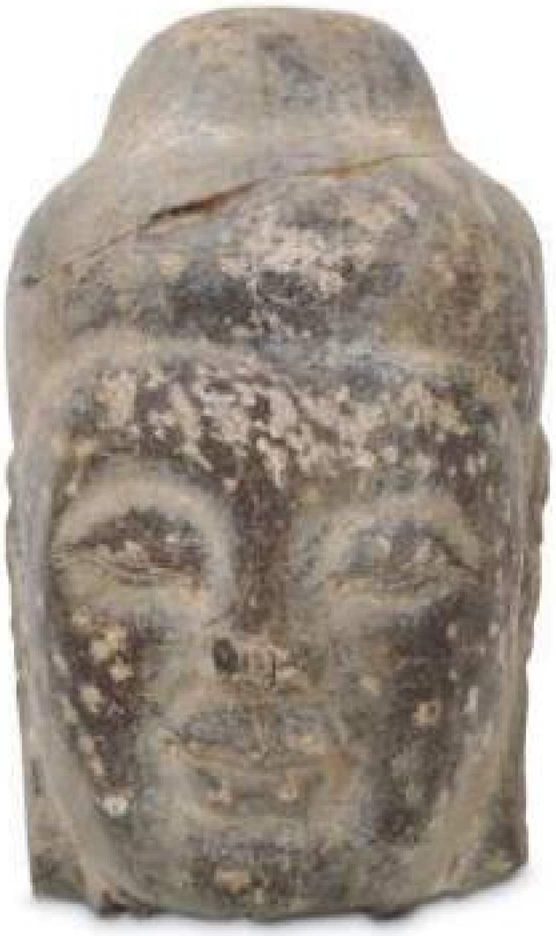

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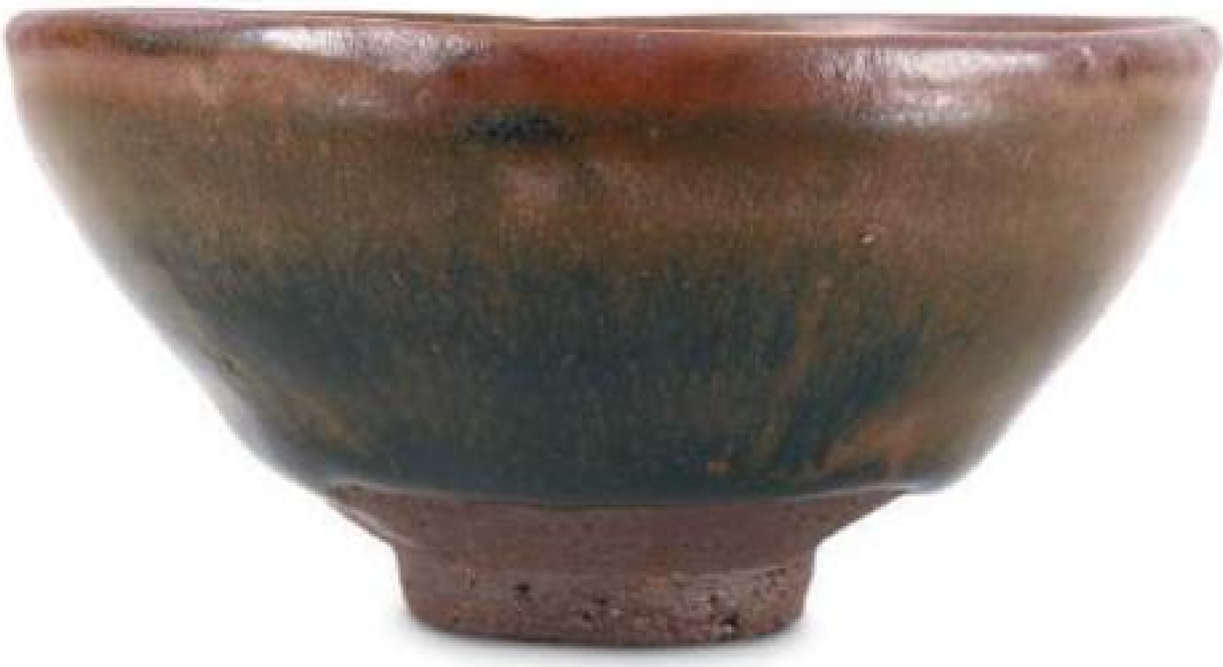
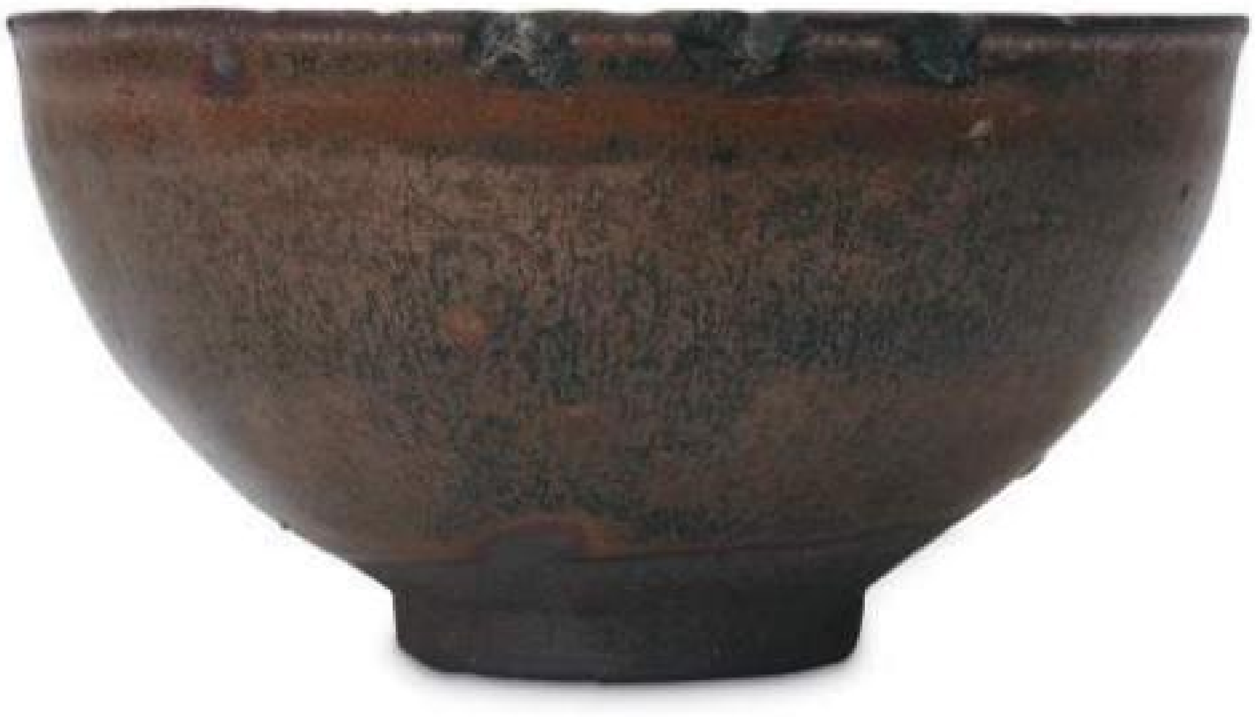


150



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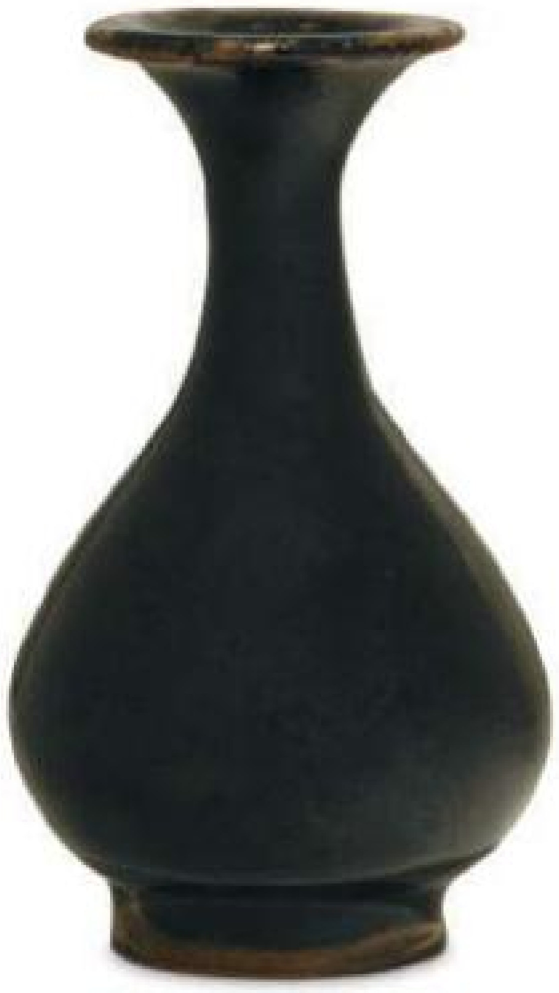


152

149
A LIMESTONE HEAD OF A BUDDHA.
North Qi Dynasty, or later.
The full face with a square jaw and a delicate smile with elongated earlobes and a pronounced *ushishna*, 18cm H.

£400-600

北齊或更晚　石灰岩雕佛首像

150
A 'HARE'S FUR' BOWL.
Song Dynasty, or later.
The conical body decorated in black glaze with brown splashes draining from the rim, stopping short of the dark biscuit foot, 5.5cm H, 11cm diameter.

£400-600

宋或更晚　兔毫盌

151
A POTTERY 'HARE'S FUR' TEA BOWL.
Song Dynasty.
The rounded body typically decorated with a dark glaze with brown splashes save for the pottery foot, 5.5cm H, 10cm diameter.

£150-200

宋　兔毫盞

152
A SMALL BLACK-GLAZED BOTTLE VASE, YUHUCHUNPING.
Song/Yuan dynasty.
The pear-shaped body rising to a cylindrical neck with a flared rim decorated with a lustrous black glaze with brown splashes round the rim and foot, 12cm H.

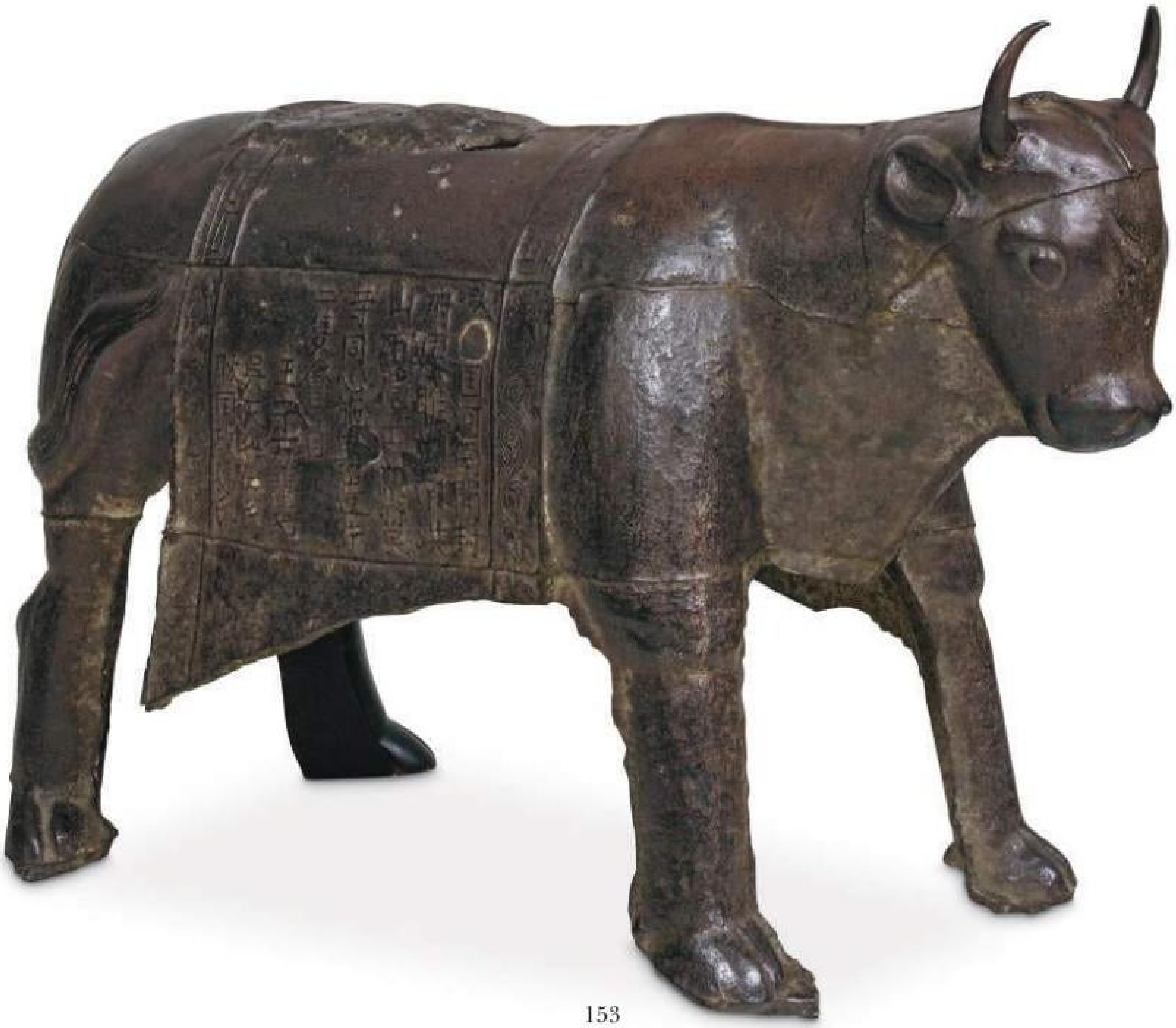
£200-300

宋 / 元　黑釉盤口瓶

153
A MASSIVE CAST-IRON MODEL OF A BULL.
Probably Ming Dynasty.
Standing four-square looking forward, the head with short horns, his tail curving to the side, with a cloth over his back bearing calligraphy to one side, a phoenix to the other, 68 x 45 x 97cm.

£500-800

約明　鑄鐵牛形塑像
款识：大口国河南開封府康睢口南洪山庙信士州縣民口同心施財造牛二隻會有 王守万翟氏 吴天秩安氏 耿国政孫氏



153

**See inside front cover for information regarding fees*

154

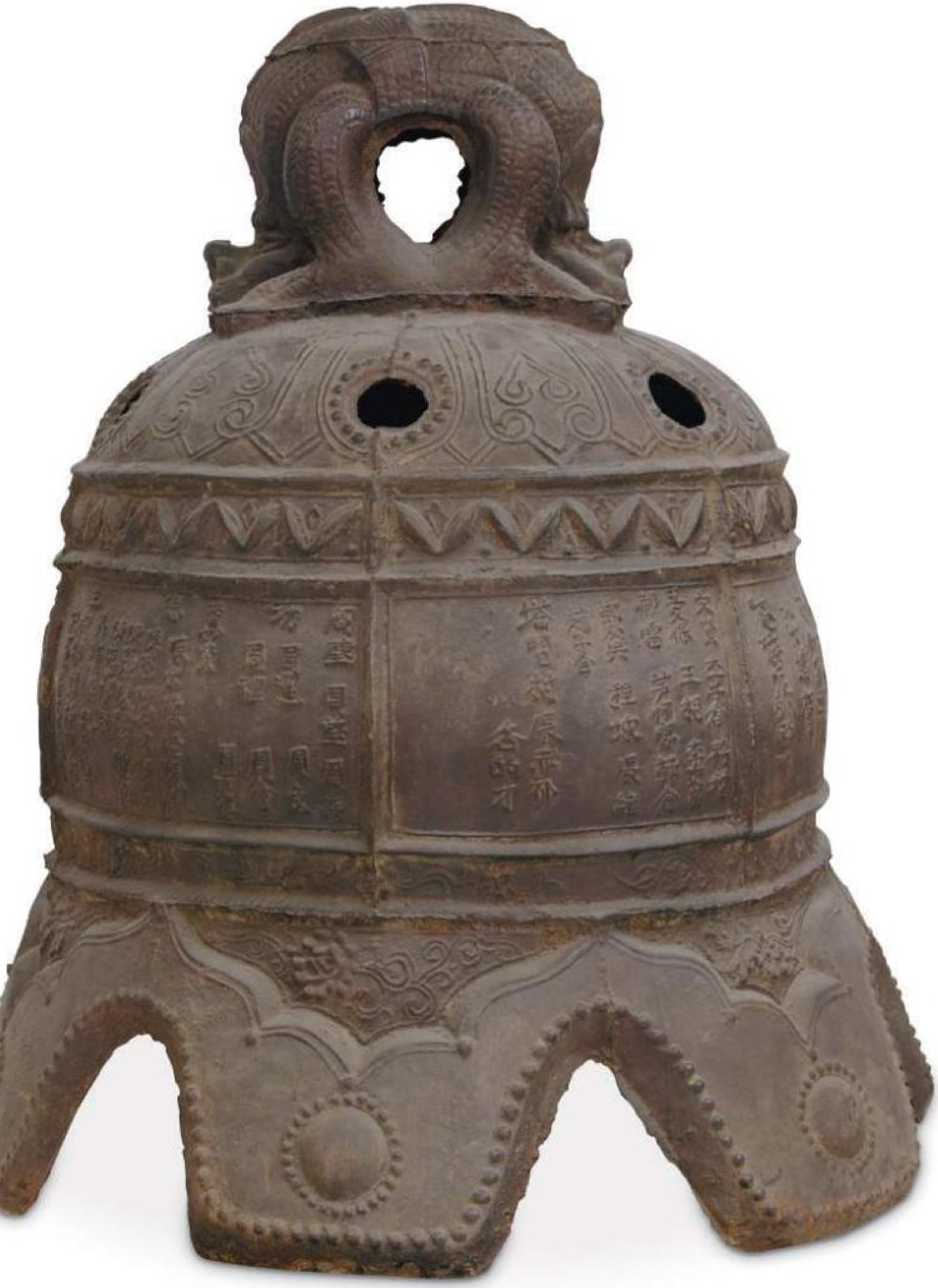
A MASSIVE CAST-IRON TEMPLE BELL.

Probably early Qing Dynasty.

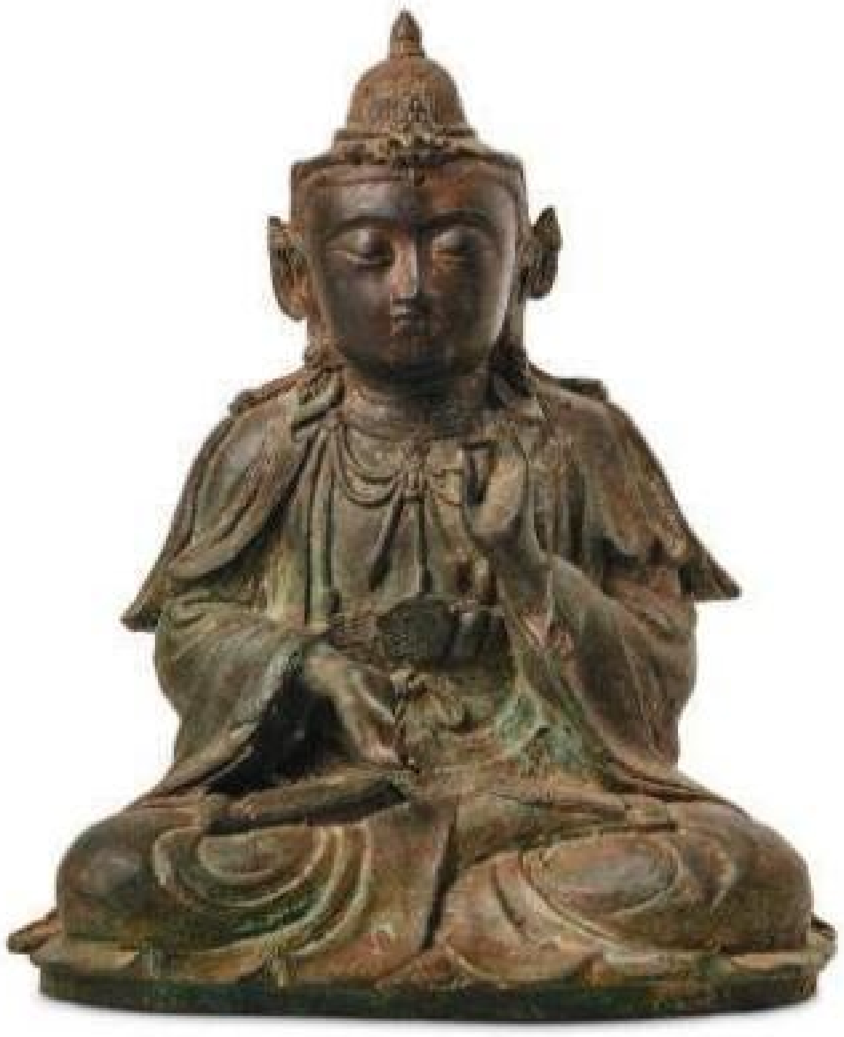
The domed body cast with six lobes with floral and geometric patterns around the rim, the exterior with six rectangular calligraphic panels, the shoulder with a band of chevron and lappets pierced with circular openings and surmounted with a loop dragon handle, 130 x 100 x 106cm.

£1,000-2,000

約清早期　鑄鐵鐘
款识：聞鐘声顺□□难地欲出□大抚领域佛度眾生 奄伽羅地□婆娑賀
唵嘛呢叭咪吽



154

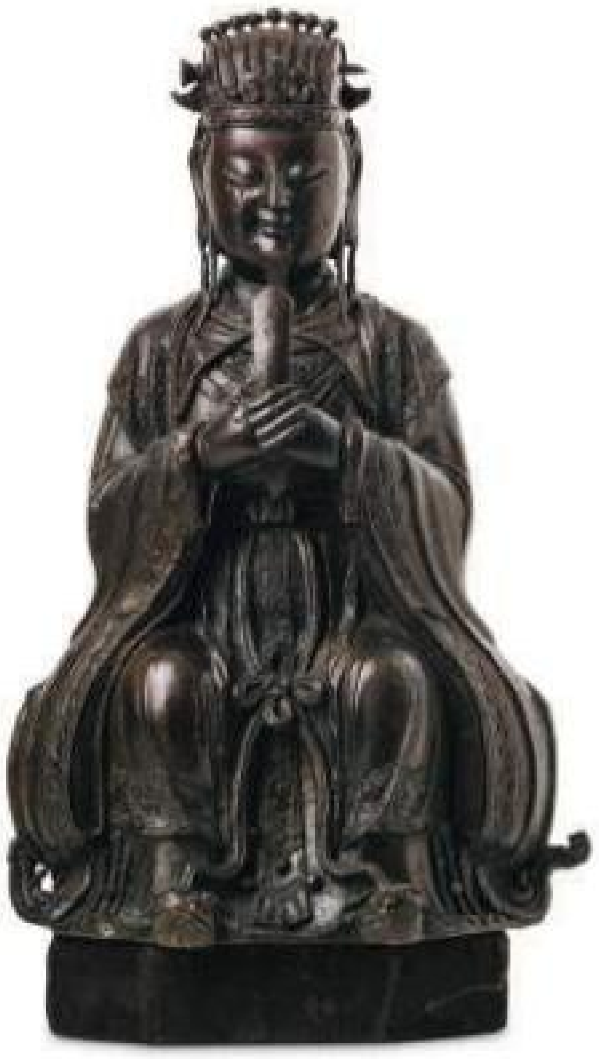


155

155
A BRONZE FIGURE OF GREEN TARA.
Ming Dynasty.
Seated, wearing long flowing robes, a beaded necklace and earrings in elongated earlobes, her face with a focused expression and downcast eyes, her hair arranged in a tall chignon decorated with a tiara, 30cm H, 3kg.

£800-1,200

明 銅綠度母像

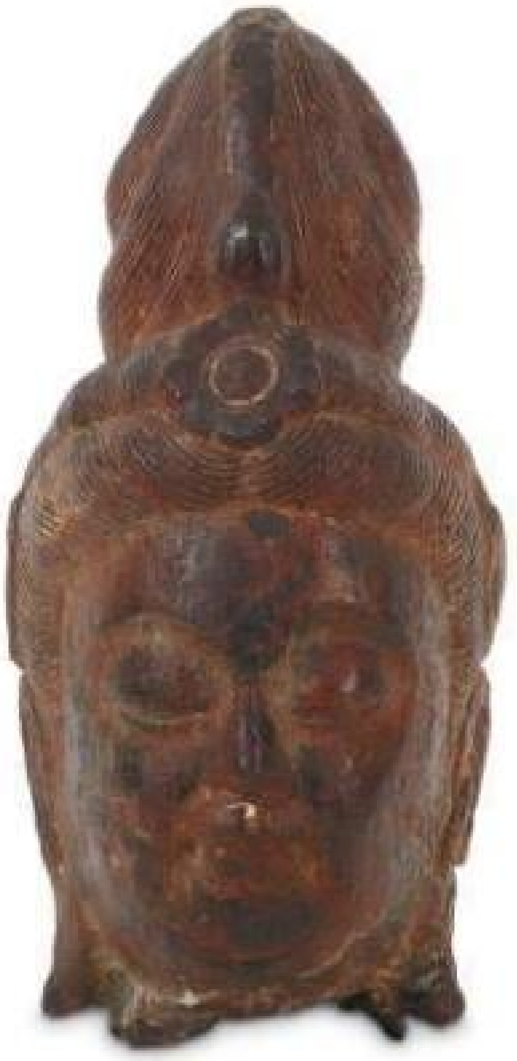


156

156
A BRONZE FIGURE OF AN OFFICIAL.
Ming Dynasty.
Wearing an official formal robe and headdress, seated, holding a ritual *hu* in both hands in front of his chest, together with a wood stand, 40cm H, 24cm width, 4.65kg. (2)

£2,000-3,000

明 銅士大夫像連木座



157

157
AN IRON HEAD OF GUANYIN.
Ming Dynasty, or later.
The face with a focused expression and downcast eyes framed by long earlobes, her hair piled up in wavy layers and a tall bun, decorated with a single flower head and a ribbon, 30cm H, 9.8kg.

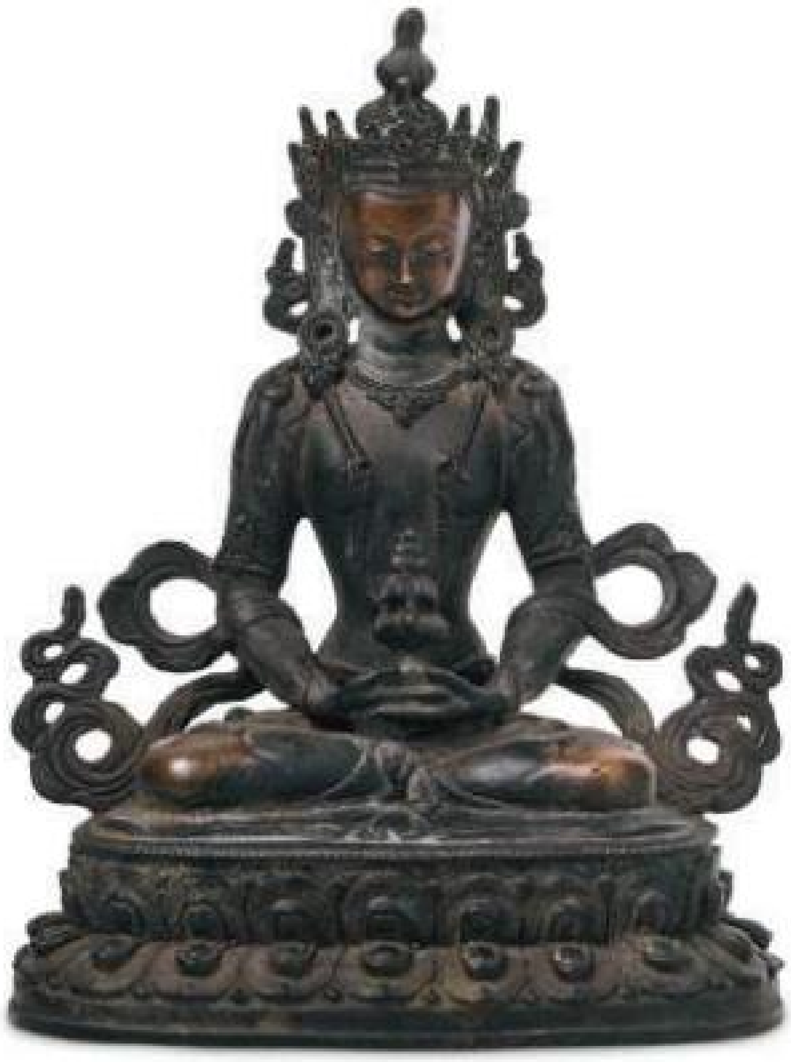
£500-800

明或更晚 鑄鐵觀音首像

158
A BRONZE FIGURE OF BUDDHA AMITAYUS.
Nepal, 18th/19th Century, or earlier.
Seated in *dhyanasana* on a double lotus base, wearing a *dhoti*, adorned with necklaces and celestial ribbons fluttering to his sides, wearing a tall chignon and a lavish headdress, the earlobes elongated with large circular earrings, holding a vase of longevity, *kalasa*, 22cm H, 1.17kg.

£400-600

尼泊爾十八 / 十九世紀或早期　銅阿弥陀佛坐像

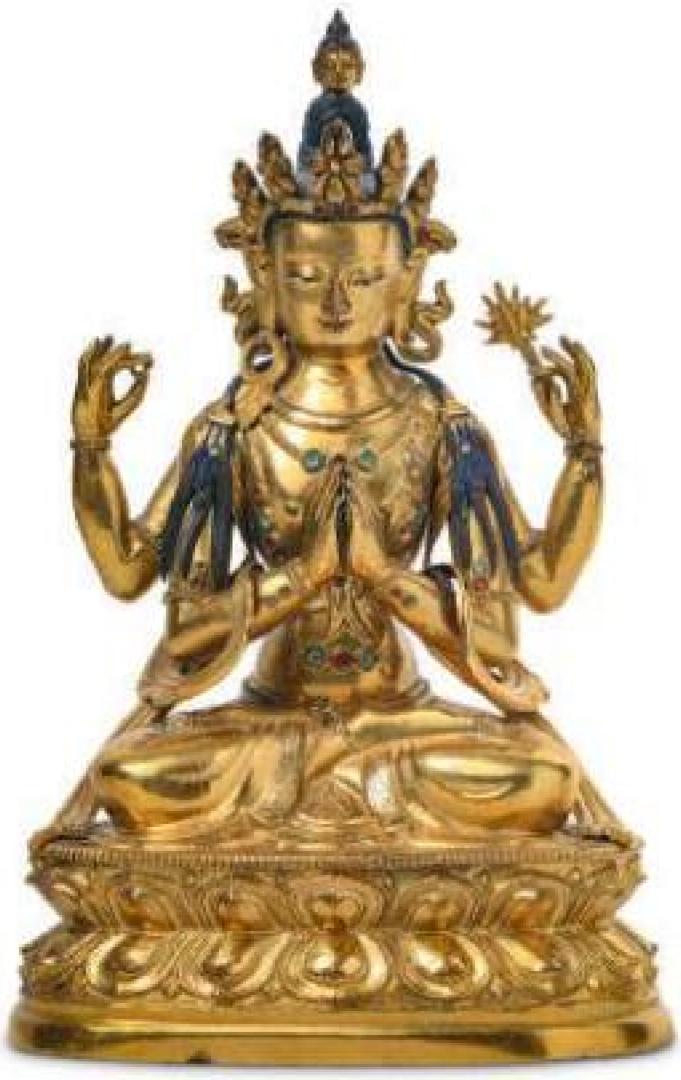


158

159
A GILT-BRONZE FOUR-ARMED FIGURE OF GUANYIN.
18th Century.
Seated in *dhayasana* on a double lotus throne, wearing a *dhoti* with ornamental borders and elaborate jewellery, one pair of hands clasped in front of her chest, the other pair holding her attributes, her head adorned with an image of Buddha and a five leaf tiara, the base plate incised with a four-pointed *vajra*, 16.5cm H, 581g.

£3,000-5,000

十八世紀　銅鎏金四臂觀音坐像

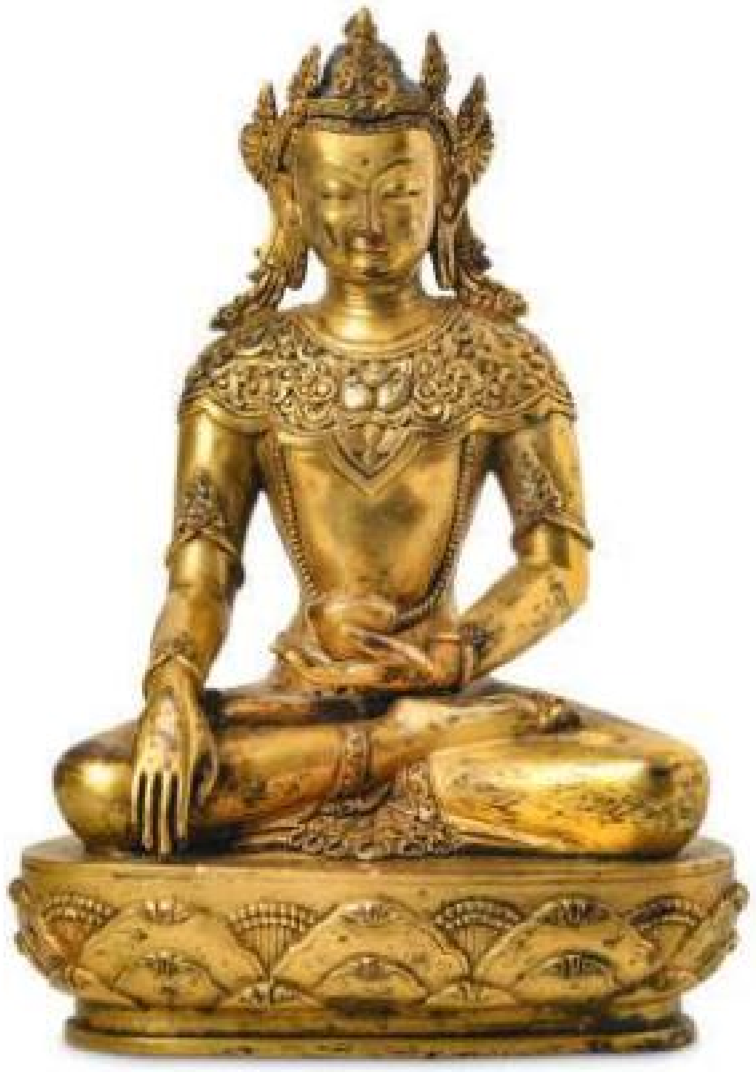


159

160
A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI.
Qing Dynasty.
Seated, meditating in *vajraparyankasana*, wearing a *dhoti* with scrolling borders and a lavishly decorated cape, the head with tight curls decorated with a tiara, his left hand holding a jar, the right touching the ground, all raised on a lotus throne, the incised base with a four pointed *vajra*, 22cm H, 1.94kg.

£5,000-6,000

清　銅鎏金釋迦牟尼坐像



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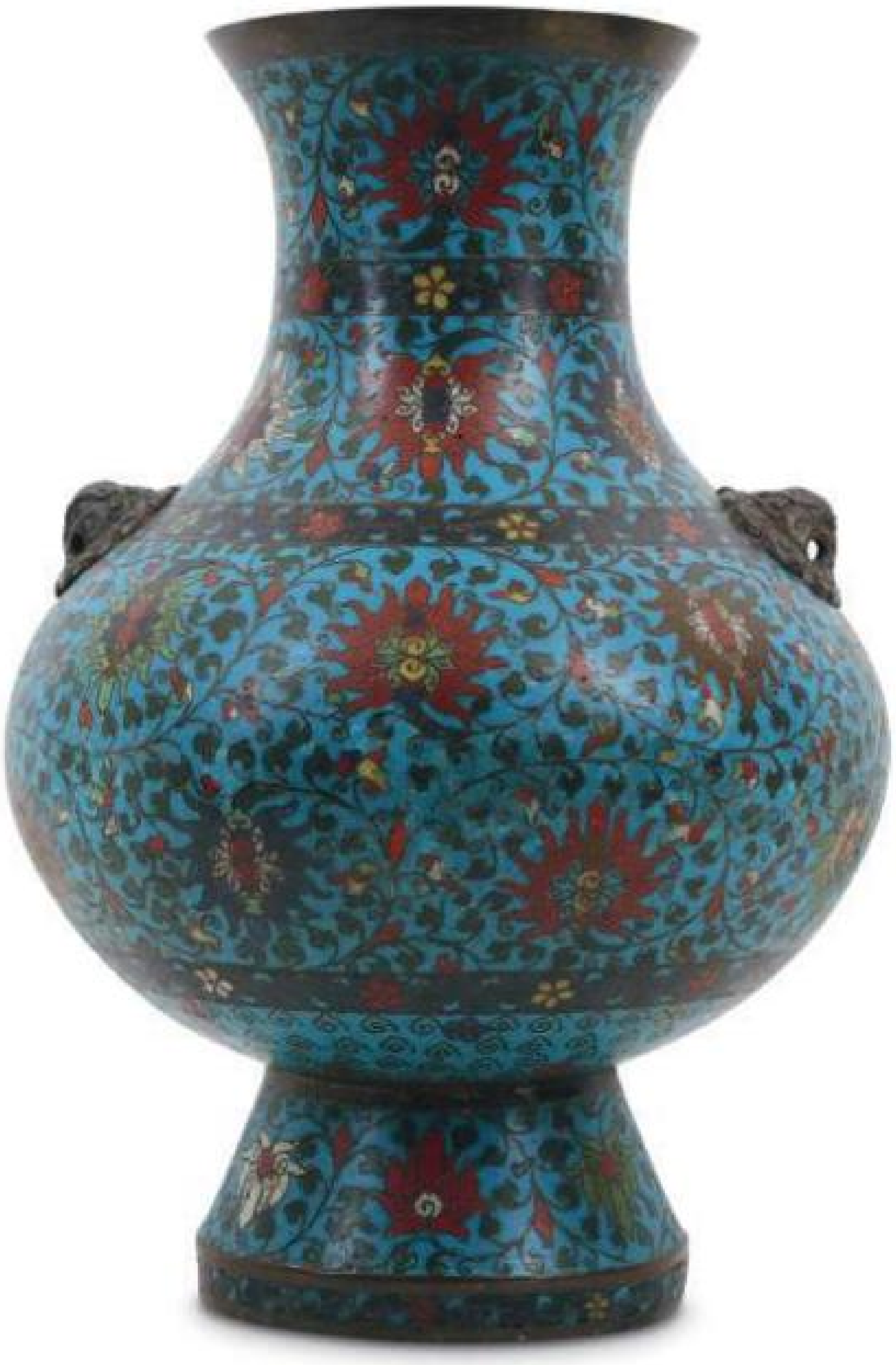


161

161

A CLOISONNÉ ENAMEL VASE, HU.

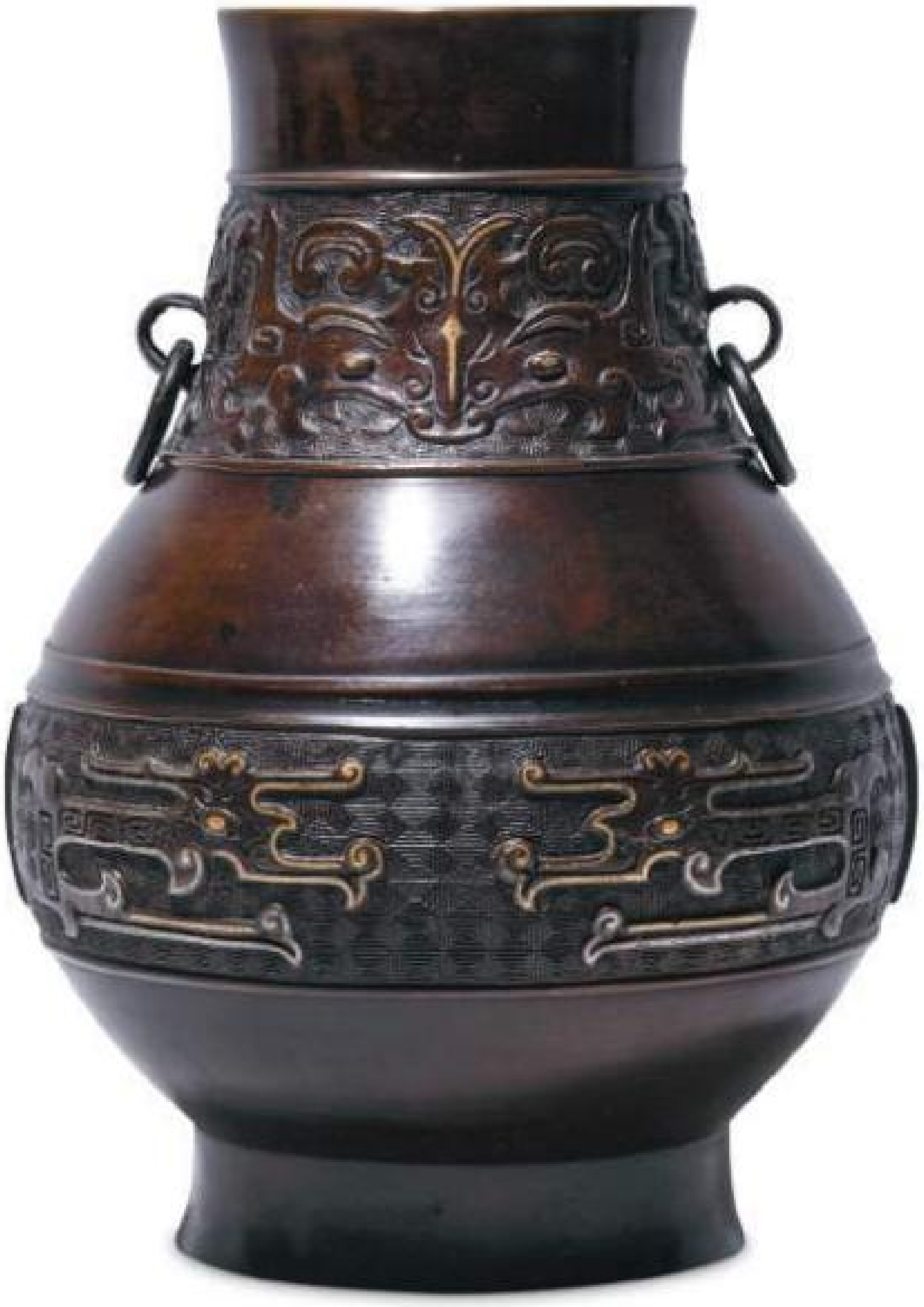
Ming Dynasty.

The pear-shaped body and a waisted neck decorated with stylised lotus flower heads on a bright turquoise ground between dark blue bands with small blossoms, with two lion head handles to the sides, all raised on a flared foot, 46cm H.

£3,000-5,000

明　銅胎掐絲琺瑯花卉紋雙耳壺

For a related vase see H. Brinker and A. Lutz, *Chinese Cloisonné, the Pierre Uldry Collection*, no.183.



162

162

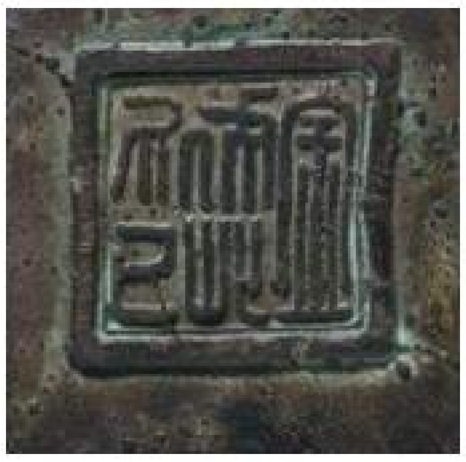
A SILVER AND GOLD INLAID ARCHAISTIC BRONZE VASE, HU.

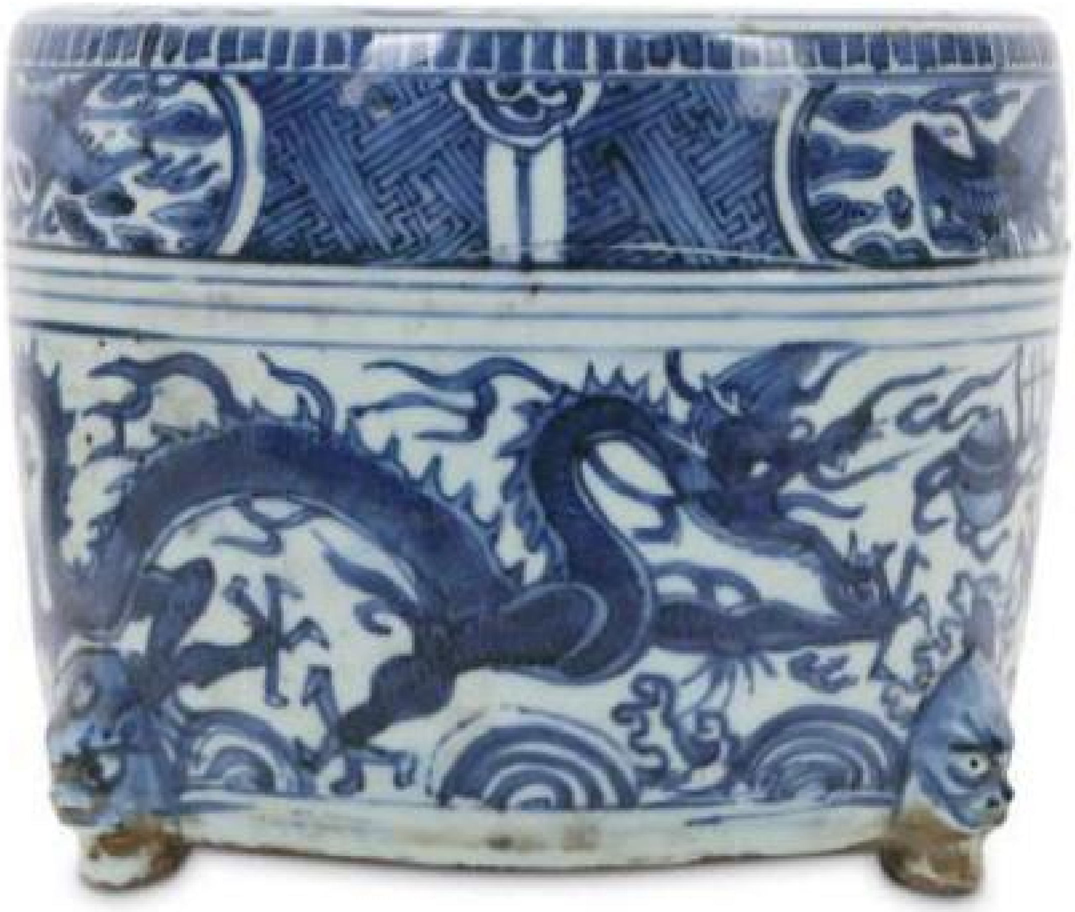
Qing Dynasty.

The pear-shaped body and the waisted neck decorated with bands of mythical beasts and *taotie* masks, with two loop handles at the neck, all raised on a slightly flared foot, a seal mark to the base, 33cm H, 3.95kg.

£2,000-3,000

清　銅嵌金銀饕餮紋雙耳壺





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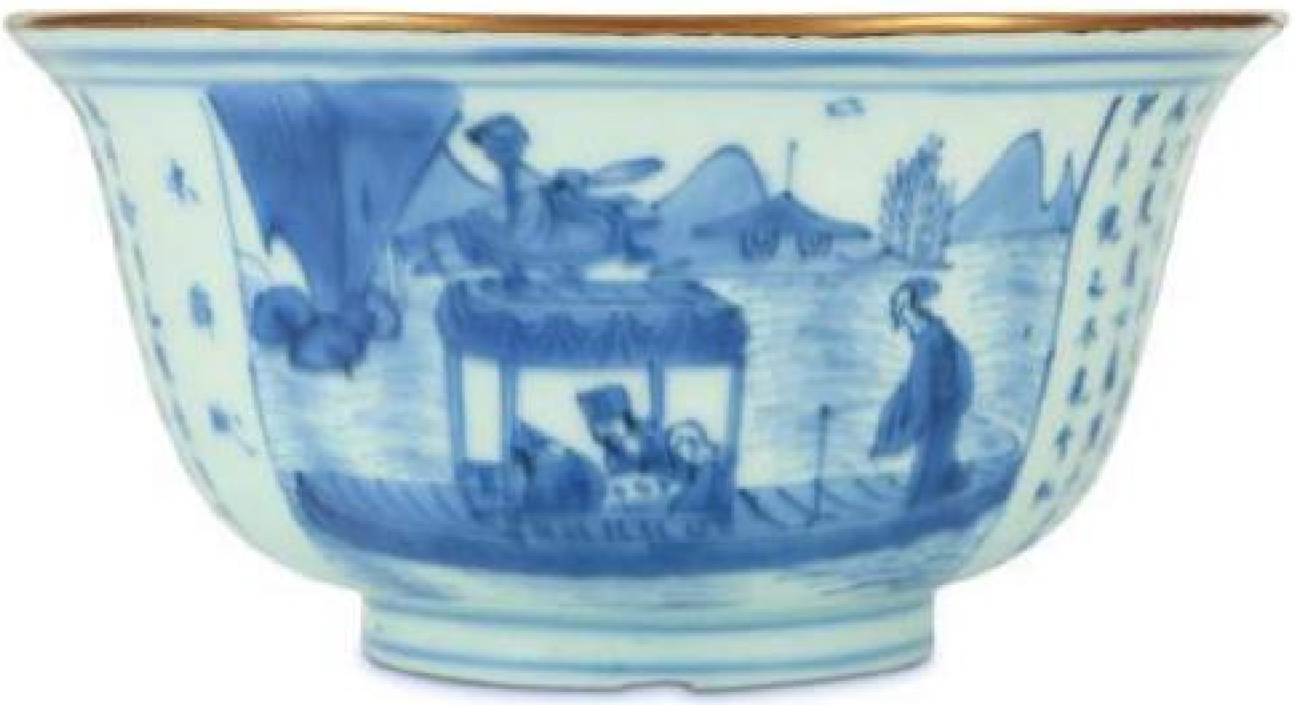

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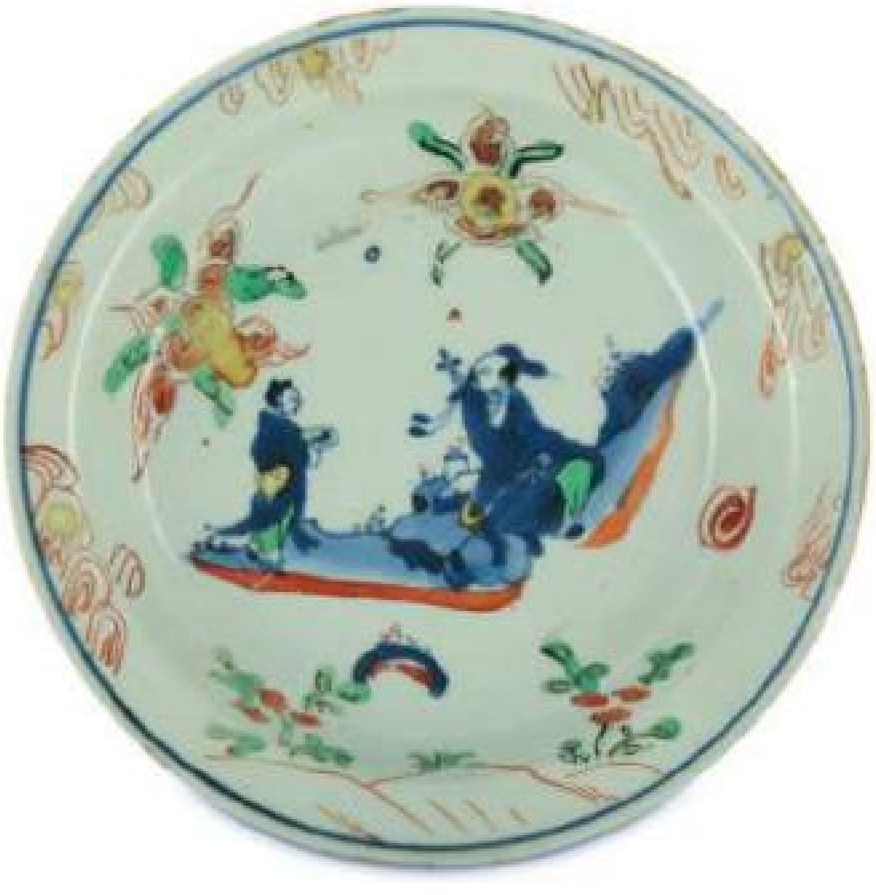

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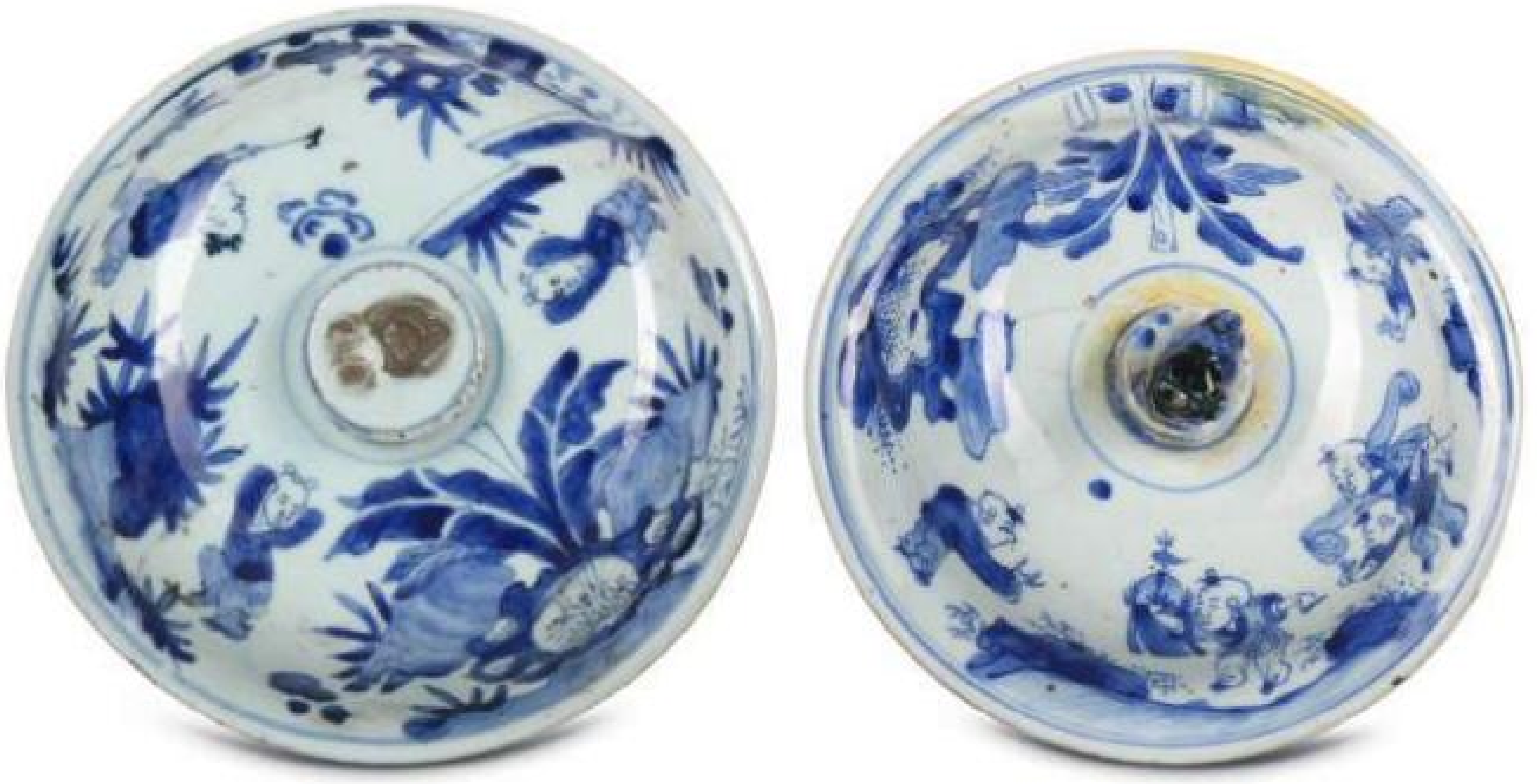


166

163
A BLUE AND WHITE 'DRAGON' INCENSE BURNER.
Ming Dynasty, Wanli period.
The cylindrical body painted with two confronting dragons and a pearl of wisdom above rolling waves, a band of fylfot pattern with *ruyi* heads and panels containing cranes in flight below a broad rim, all supported on three lion dog head legs, 17.5cm H, 21cm diameter.

£800-1,200

明萬曆　青花龍紋三足爐

164
A BLUE AND WHITE INSCRIBED 'ODE TO THE RED CLIFF' BOWL.
Ming Dynasty.
Painted to the exterior with a fragment of the famous poem *Chibi Fu* by Su Shi (1037-1101) and a panel with the poet Su Shi, his two friends and an attendant in a pleasure boat, the interior with a four character *Yongle* mark within a band of stylised spiders, another band to the gilded rim, 8.5cm H, 16.5cm diameter.

£800-1,200

明　青花《赤壁賦》文盌，青花「永乐年製」款

For a very similar 'Red Cliff' bowl with a Yongle mark see Stephen Little, *Chinese Ceramics of the Transitional Period* (1620-1683), pp.36-37, pl.1a., where Little names this type of bowl as one of the earliest examples types of Transitional ceramics.

165
A WUCAI 'SCHOLAR' DISH.
Ming Dynasty, four character Tianqi mark and of the period.
Painted to the centre with a scholar seated on a rock and his assistant in underglaze blue, all surrounded by freely painted clouds and floral sprays, 20cm diameter.

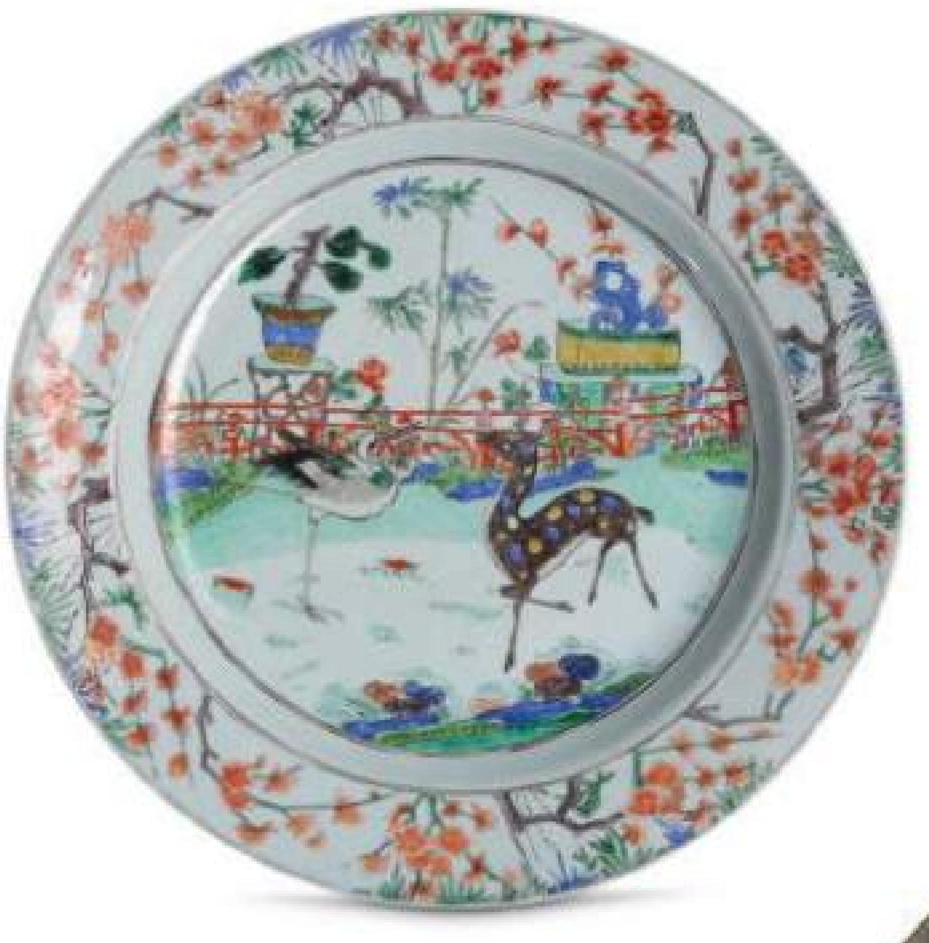
£600-800

明天啟　五彩高士圖紋折沿碟，青花「天啟年製」楷書款

166
TWO BLUE AND WHITE COVERS.
17th Century.
Each of domed shape and a flared rim, painted with small boys at play, one with a lion dog finial, 24.5-26cm diameter. (2)

£100-200

十七世紀　青花童子圖紋大蓋兩支



167

167

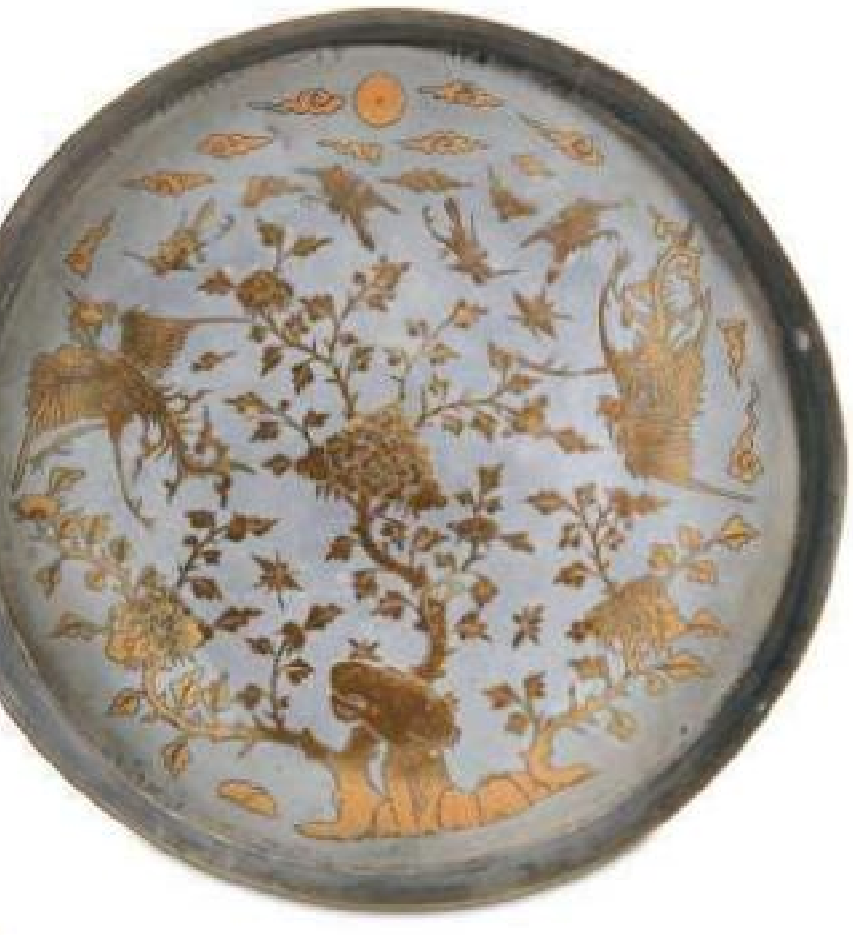
A CHINESE FAMILLE VERTE 'DEER AND CRANE' DISH.

Qing Dynasty, Kangxi period.

Painted to the centre with a crane and a deer in a fenced garden, with the Three Friends of Winter: prunus, bamboo and pine tree in the background and sprays of *lingzhi* fungus below, the rim with further sprays of prunus and bamboo, 37cm diameter.

£1,500-2,000

清康熙 五彩‘鶴鹿同春’折沿大盤



168

168

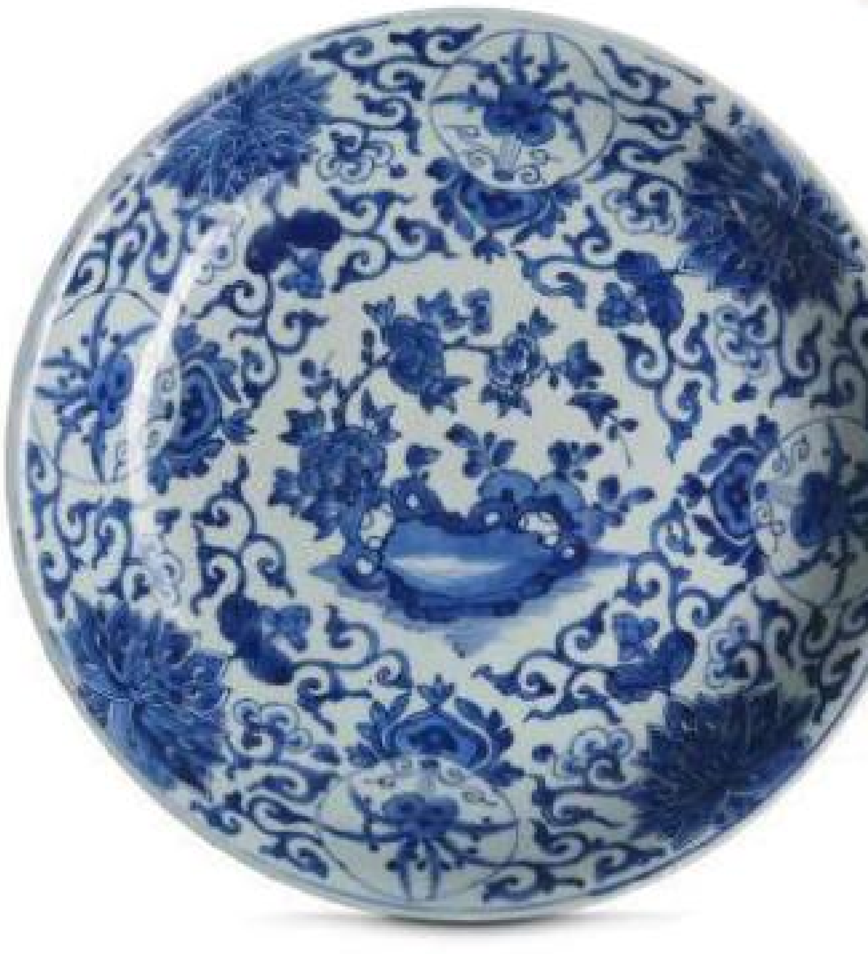
A COPPER-INLAID PEWTER 'PHOENIX' TRAY.

Qing Dynasty, Kangxi period.

Decorated with a pair of phoenix to each side of a blossoming peony bush, with four smaller birds and cloud scrolls, all below a sun disc inscribed with a single *ri* character, 36cm diameter.

£400-600

清康熙 錫嵌銅鳳紋盤



169

169

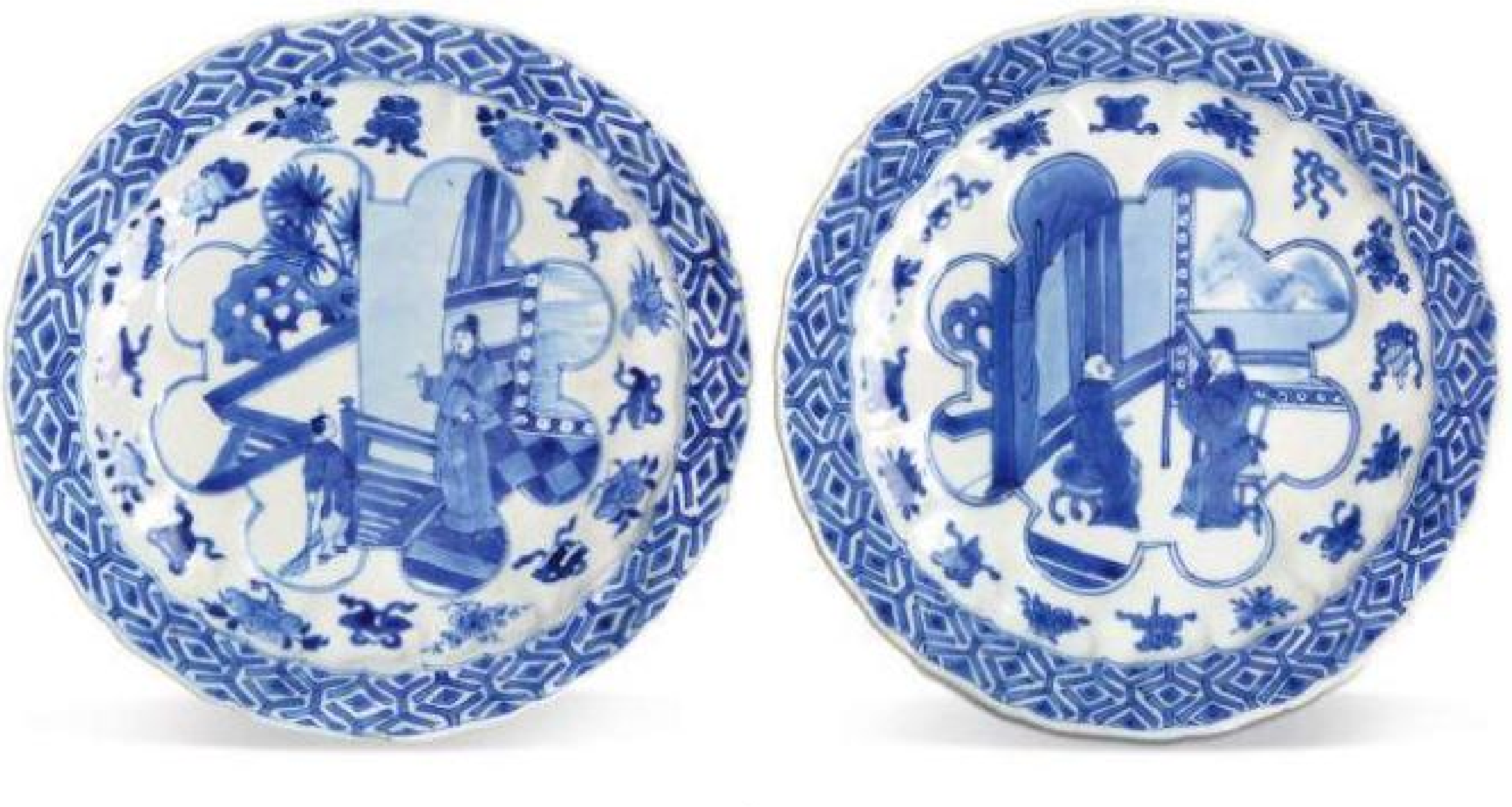
A CHINESE BLUE AND WHITE 'FLOWERS' DISH.

Qing Dynasty, Kangxi period.

Painted to the centre with a peony spray emerging from a rock surrounded by stylised lotus flower heads and scrolling foliage, 35.5cm diameter.

£500-800

清康熙 青花纏枝花卉紋盤



170

170

A PAIR OF BLUE AND WHITE FIGURATIVE DISHES.

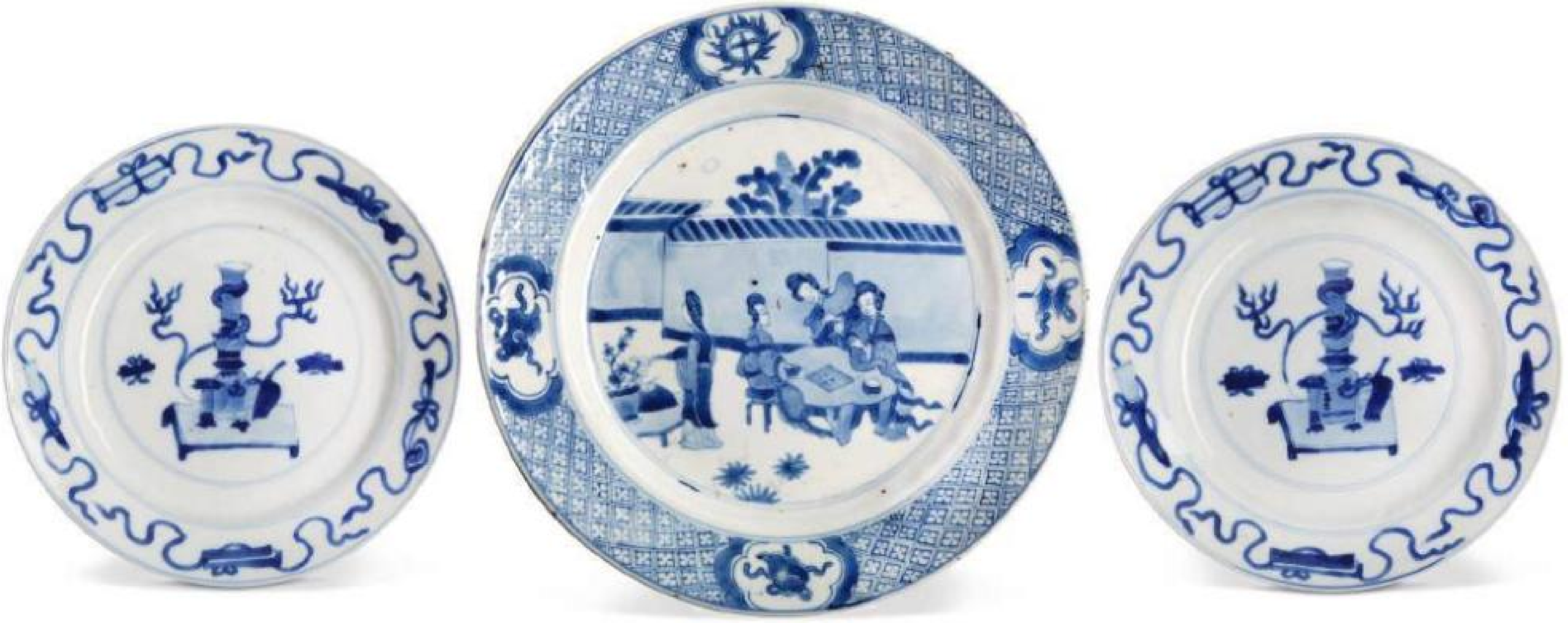
Qing Dynasty, Kangxi period.

Each painted to the centre with an octagonal cartouche, one enclosing an official conversing with a monk in an interior, the other a nobleman instructing his assistant, the lobed rims with geometric bands, the reverse moulded with panels of lotus sprays, precious objects, trigrams and diaper pattern, with six character *Chenghua* marks to the bases, 21.5cm diameter. (2)

Provenance: an English private collection, acquired from Vanderven Oriental Art [labels].

£1,000-2,000

清康熙 青花外八卦紋內八吉祥紋羅漢高士圖紋盤，青花「大明成化年製」款
來源：英國私人收藏，購於 Vanderven Oriental Art並帶標籤



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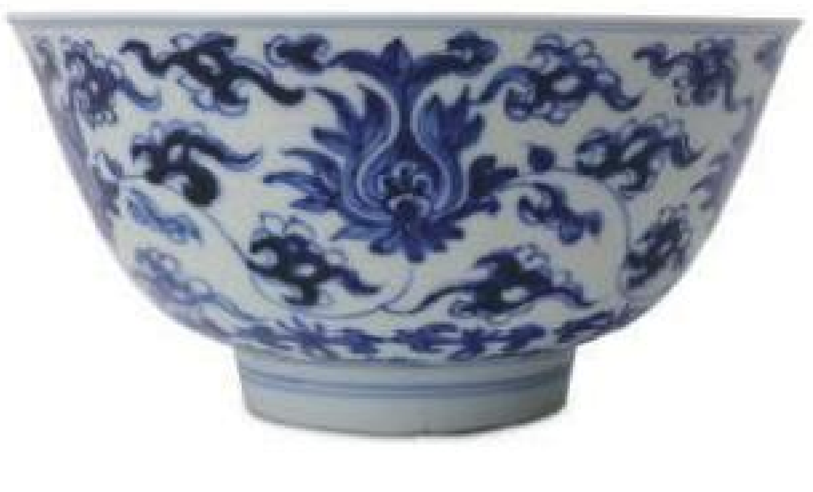

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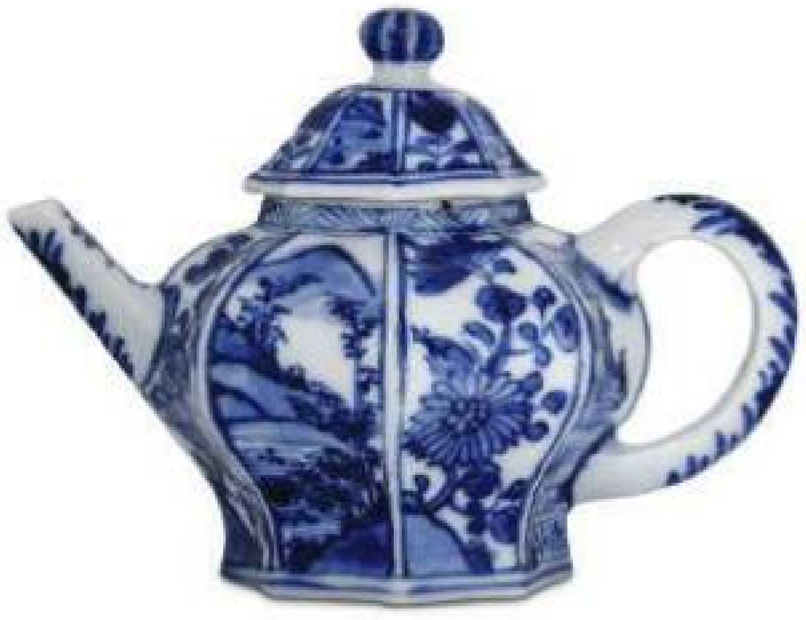

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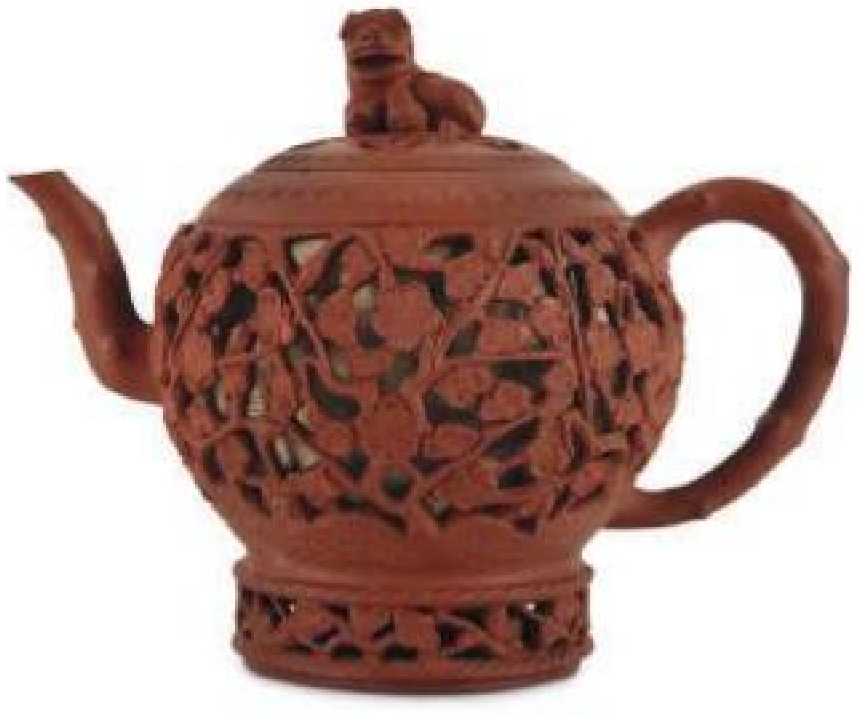


174

171
THREE BLUE AND WHITE DISHES.
Qing Dynasty, Kangxi mark and of the period.
Comprising: a dish painted with a group of four ladies on a terrace enjoying a game of go with a Chenghua mark to the base, and a pair of saucers painted with vases and precious objects, each with a vase and precious objects, with six character *Kangxi* marks to the bases, 20.7cm diameter. (3)

£500-800

清康熙　青花碟三支，青花「大清康熙年製」楷書款

172
A BLUE AND WHITE 'LOTUS' BOWL.
Qing Dynasty, Kangxi period, or later.
Painted with stylised lotus flower heads and foliage, with a roundel containing another lotus spray within a double line, all raised on a straight foot, a six character *Chenghua* mark on the base, 8cm H, 16cm diameter.

£1,000-2,000

清康熙或更晚　青花纏枝蓮紋盌，青花「大明成化年製」楷書款

173
A BLUE AND WHITE WINE POT AND COVER.
Qing Dynasty, Kangxi period.
The octagonal-section body painted with alternating panels of landscapes and blossoms, the straight spout and a C-shaped handle with floral sprays, the cover mirroring the design, 10.5cm H. (2)

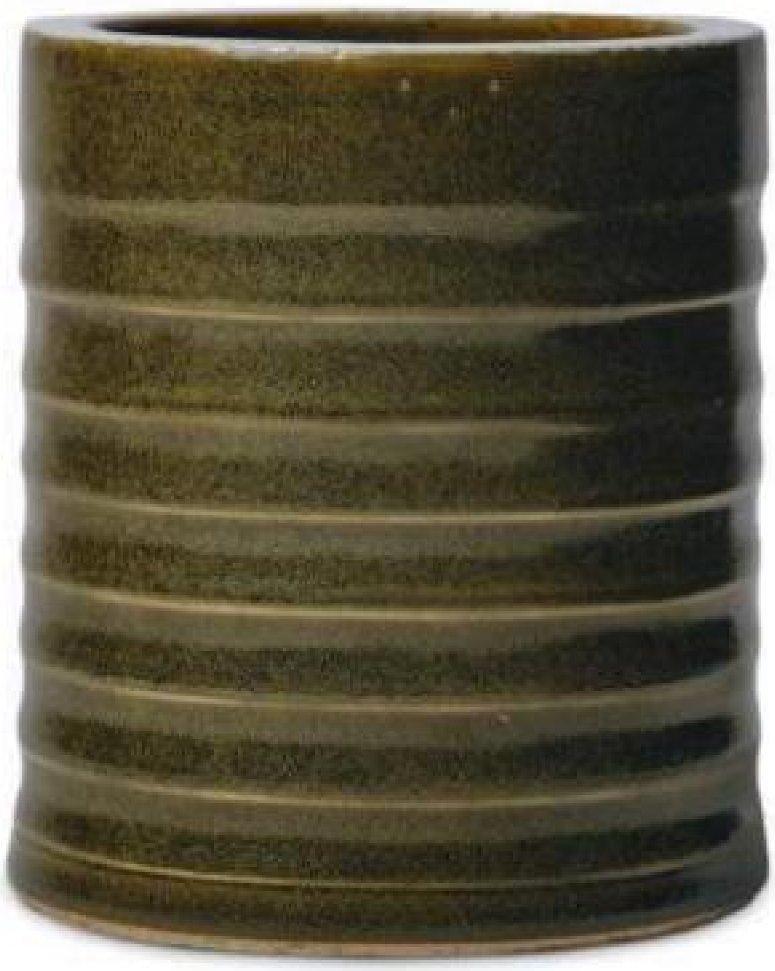
£400-600

清康熙　青花花卉山水紋八方蓋壺

174
A YIXING ZISHA RETICULATED 'PRUNUS' TEAPOT AND COVER.
Qing Dynasty, Kangxi period.
The ovoid double-walled body decorated with blossoming prunus, the handle and spout modelled as tree branches, all raised on a straight foot with further blossoms, the domed cover pierced with cash pattern and surmounted by a small lion dog, 12.5cm H. (2)

£2,000-3,000

清康熙　宜興紫砂鏤雕梅紋蓋壺



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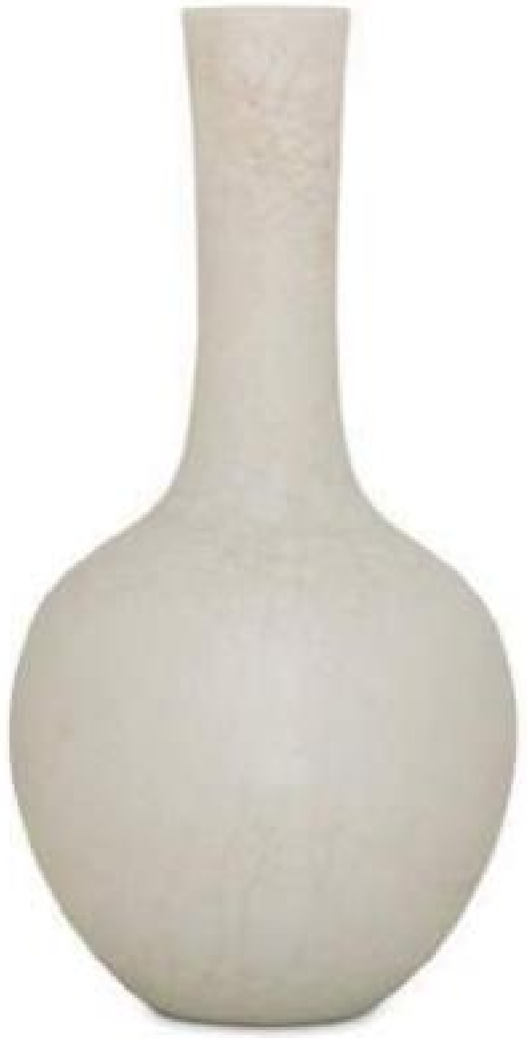

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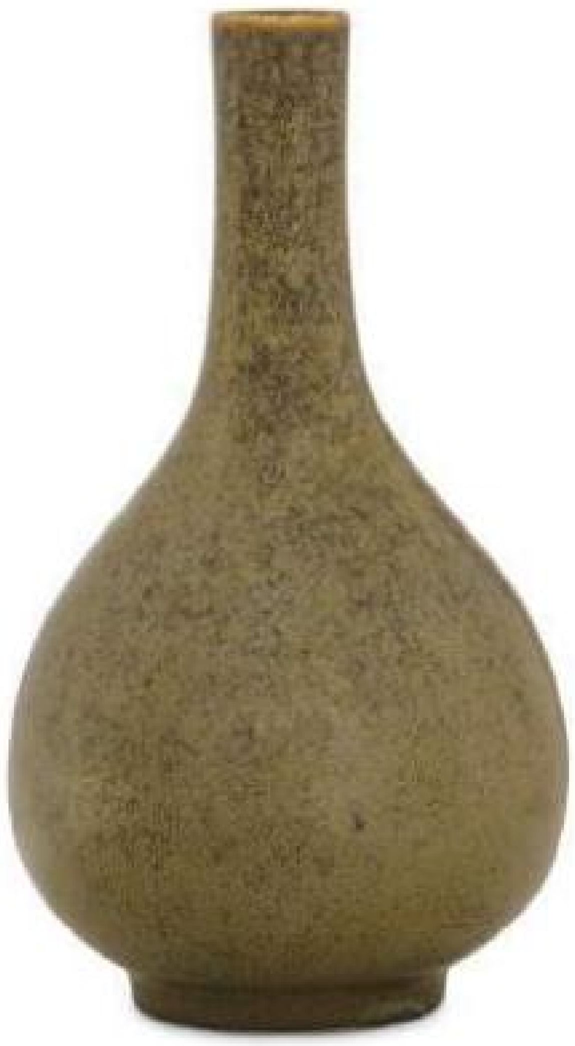
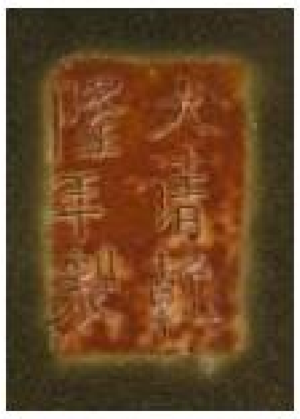


177

175
AN 'EEL-SKIN' GLAZED BRUSH POT, BITONG.
Qing Dynasty, Guangxu period.
The thickly potted body moulded with plain bands and decorated with an even olive-green glaze, a six character *Qianlong* mark to the base, 14cm H, 12cm diameter.

£600-800

清光緒 鱔魚黃釉筆筒，「大清乾隆年製」楷書款



176
A WHITE EGG SHELL PORCELAIN BOTTLE VASE.
Qing Dynasty.
The ovoid body and tall cylindrical neck decorated with a monochrome glaze with a network of fine yellow crackles, 19cm H.

£100-200

清 冰裂紋薄胎長頸瓶

177
AN 'EEL-SKIN' GLAZED BOTTLE VASE.
Qing Dynasty.
The pear-shaped body and a tall neck decorated with an even olive-green glaze with darker spots, 22cm H.

£100-200

清 鱔魚黃釉膽瓶

178
TWO WHITE CRACKLE-GLAZE BOTTLE VASES.
Qing Dynasty 18th/19th Century.
Each with an ovoid body and a cylindrical neck decorated with a white glaze with brown and black crackles, one of the vases mounted as a ewer with a European ormolu mount, 15-20cm H. (2)

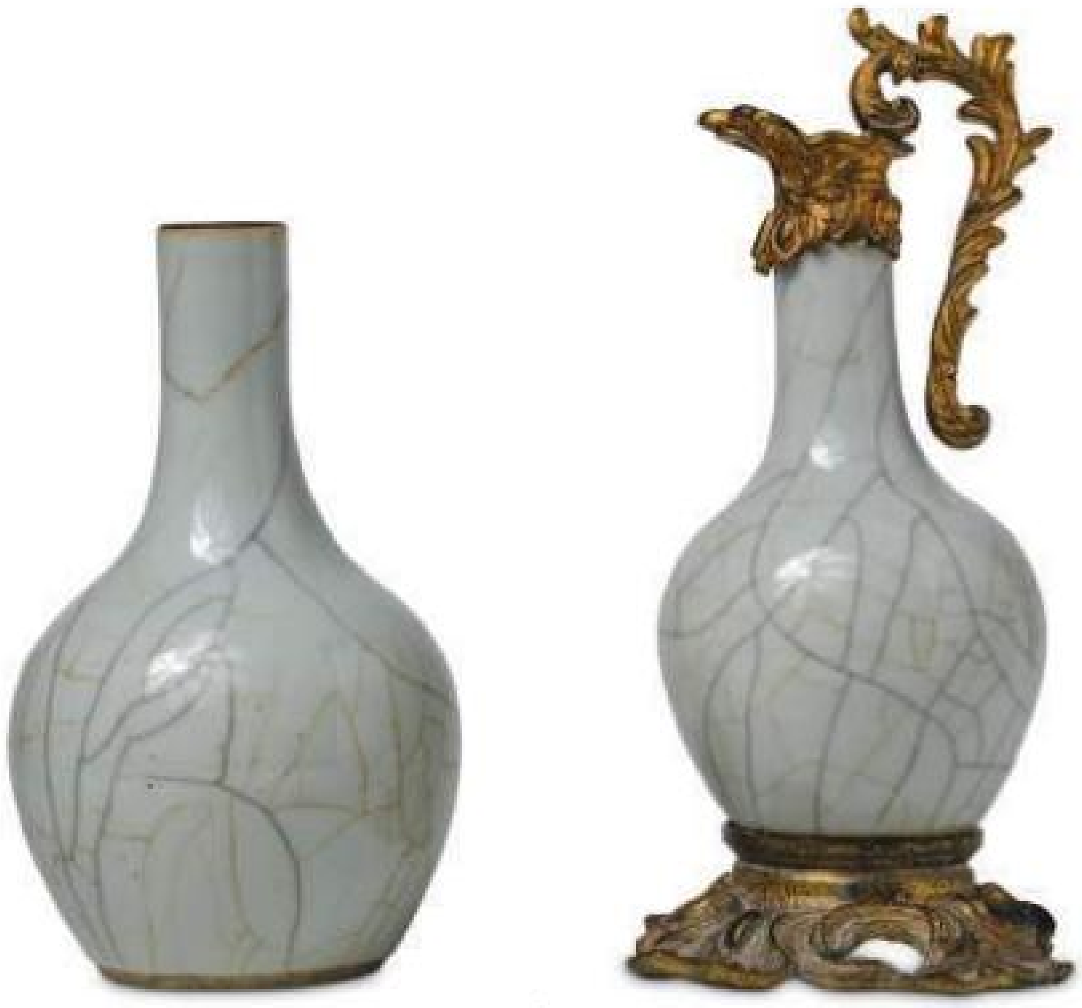
£200-300

清十八 / 十九世紀 冰裂紋瓶兩支

179
A WHITE CRACKLE-GLAZE BOWL AND A DOUBLE GOURD VASE.
Qing Dynasty.
The bowl with rounded sides rising to a slightly everted rim and the gourd vase decorated with an even white glaze with fine crackles, 19cm H, 13cm diameter. (2)

£200-300

清 冰裂紋盌及白釉葫蘆瓶



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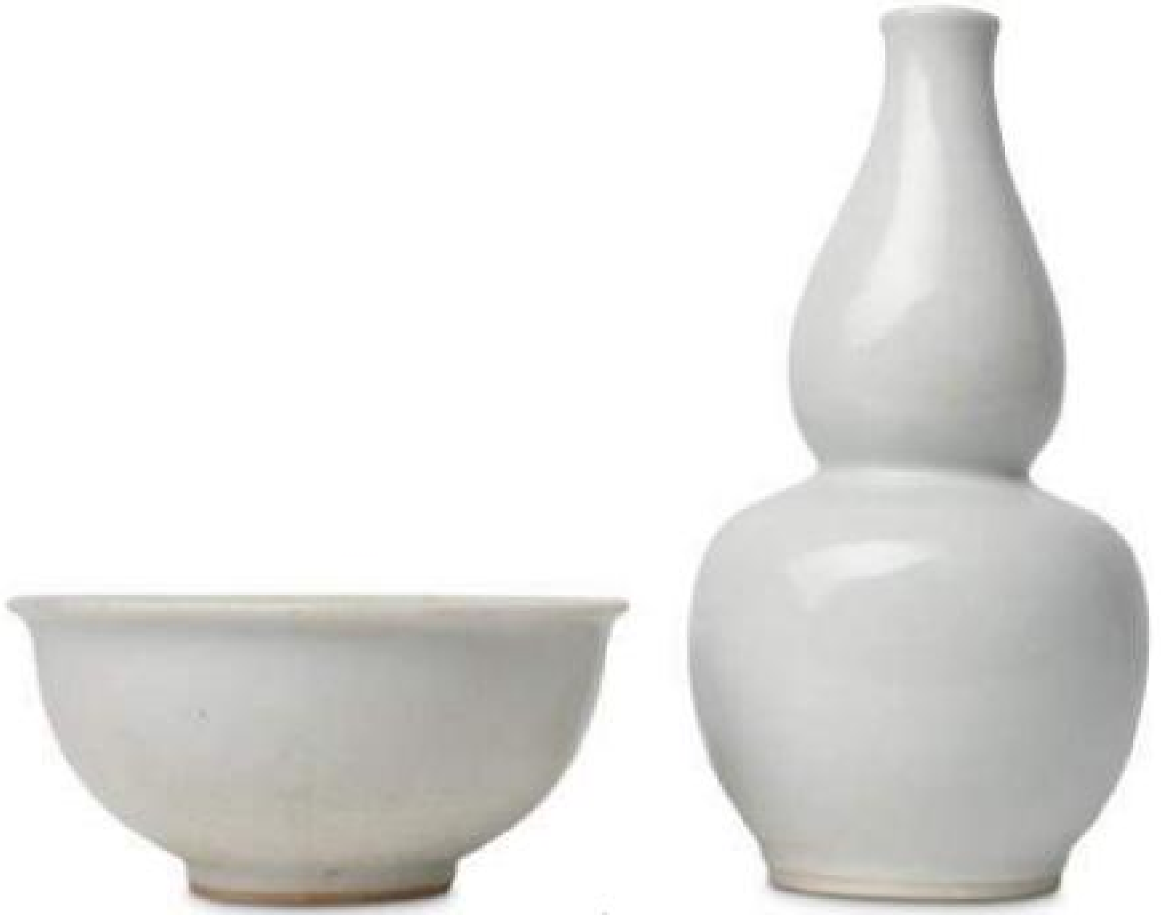

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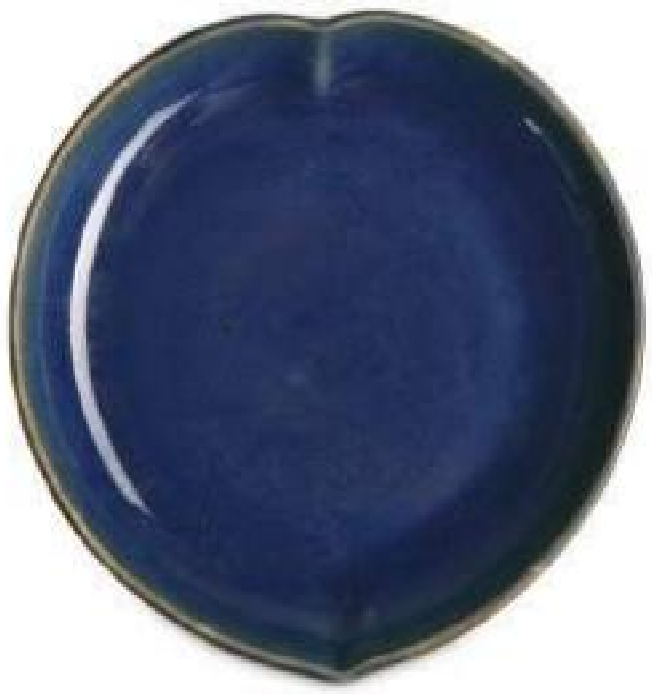
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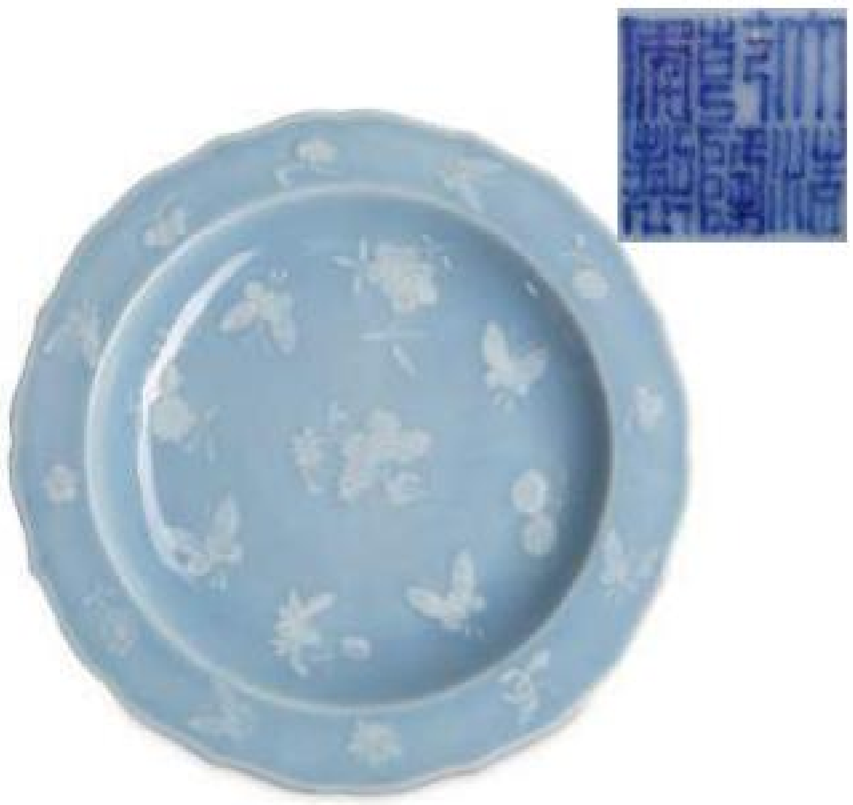
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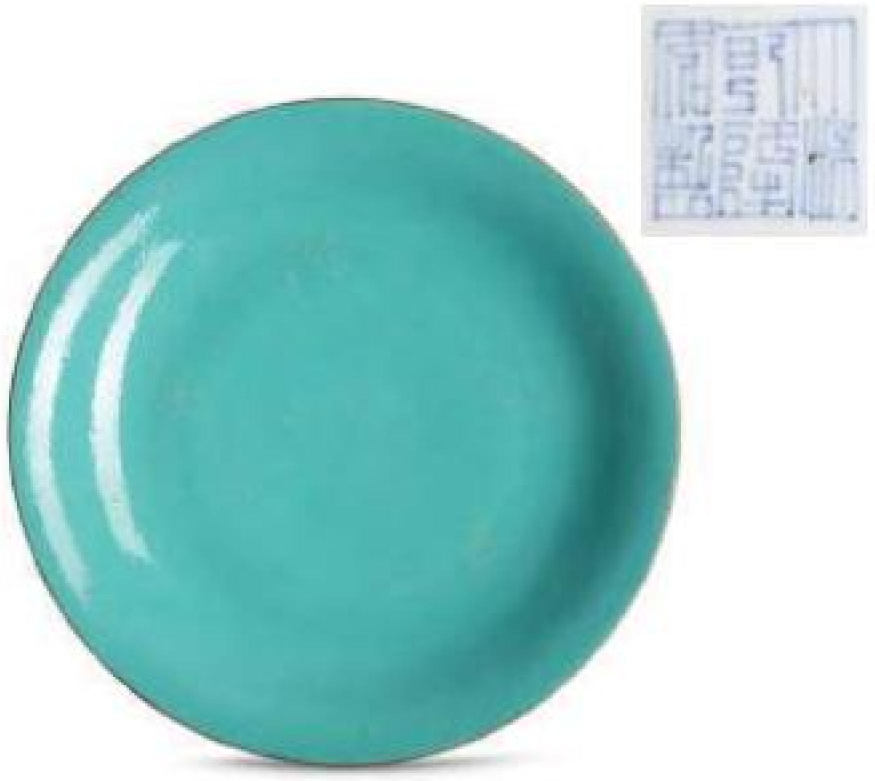
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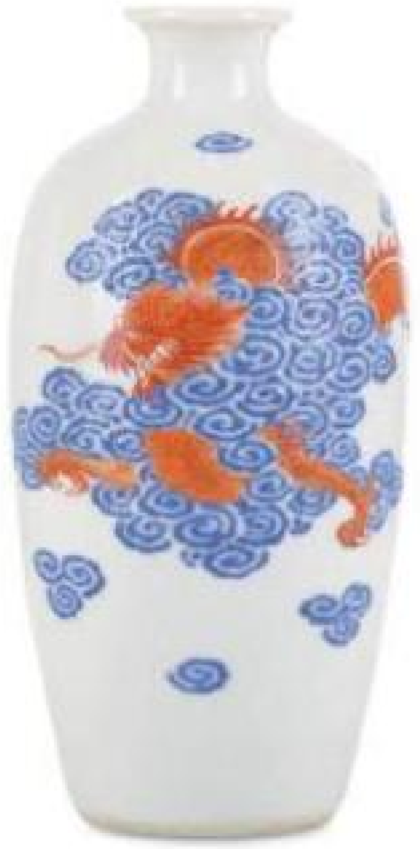
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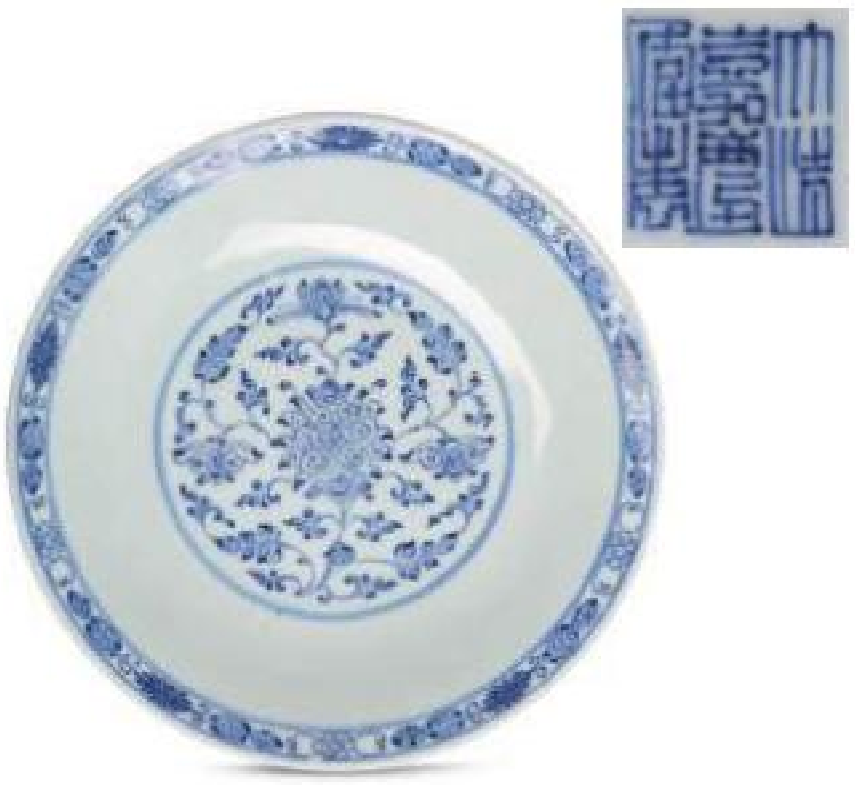
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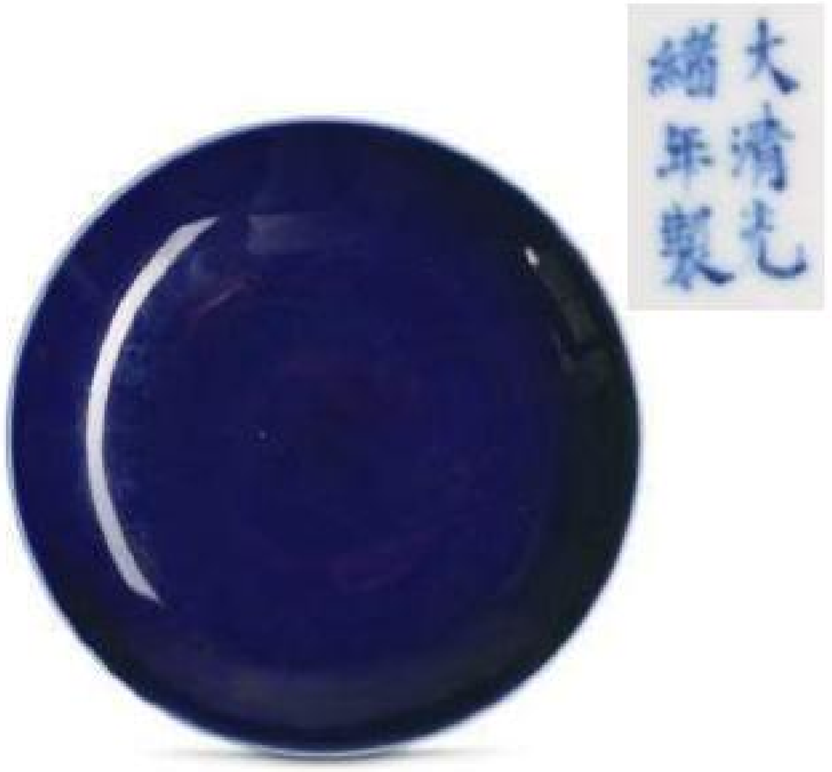


185

180
A MONOCHROME BLUE 'PEACH' DISH.
Qing Dynasty.
Shaped as a large fruit, decorated with an even dark blue glaze and gilt to the rim, 20cm diameter.

Provenance: acquired from Christie's in the 1960s, by repute.

£500-800

清　藍釉描金桃形碟
來源：1960年代購於佳士得

181
A CLAIR-DE-LUNE SLIP-DECORATED DISH.
Qing Dynasty, Qianlong mark and of the period.
With white slip butterflies and flower heads arranged around the central blossom, the decoration mirrored at the cavetto with a scalloped rim, a six character mark to the base, 28.5cm diameter.

£1,500-2,000

清乾隆　天藍釉飾堆白花蝶紋盤，青花「大清乾隆年製」篆書款

182
A RUBY-BACK TURQUOISE DISH.
Qing Dynasty, Qianlong mark and of the period.
The exterior decorated with ruby red glaze, the rim accentuated with gilt, a six character mark to the base, 26cm diameter.

£500-800

清乾隆　外胭脂紅地內綠松地碟，青花「大清乾隆年製」篆書款

183
A 'DRAGON' VASE.
Qing Dynasty.
With a slightly tapered ovoid body rising to a narrow neck with an everted rim, painted with an iron-red and gilt scaly dragon baring his fangs, swirling through a stylised blue cloud, together with a box, 17cm H. (2)

£3,000-5,000

清　礬紅藍彩繪雲龍紋瓶

184
A BLUE AND WHITE 'LOTUS SCROLL' DISH.
Qing Dynasty.
Decorated to the centre with a roundel containing a stylised lotus flower head and foliate scrolls, the rim with a floral border, the rim to the reverse with further lotus scrolls, and a six character *Jiaqing* mark, 20cm diameter.

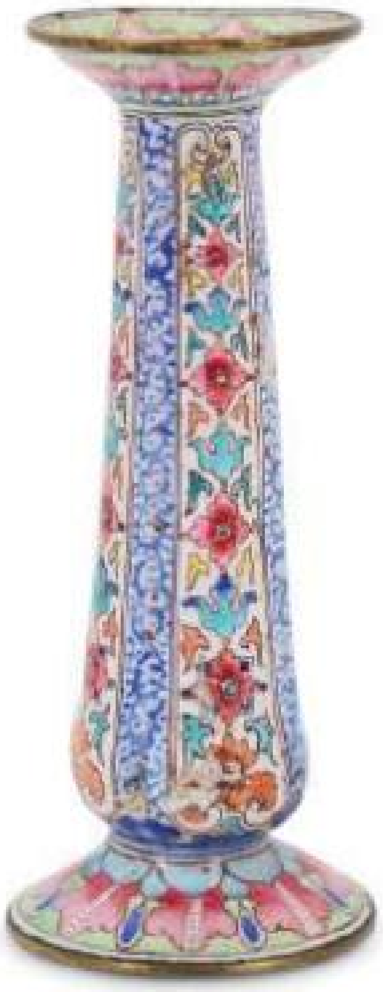
£300-500

清　青花纏枝蓮紋碟，青花「大清嘉慶年製」篆書款

185
A BLUE-GROUND 'DRAGON' DISH.
Qing Dynasty, six character Guangxu mark and of the period.
Decorated with two dragons amidst fire wisps contesting a sacred pearl of wisdom, all against a ground of dark blue glaze, the base white, 18cm diameter.

£600-800

清光緒　藍地描金龍紋盤，青花「大清光緒年製」楷書款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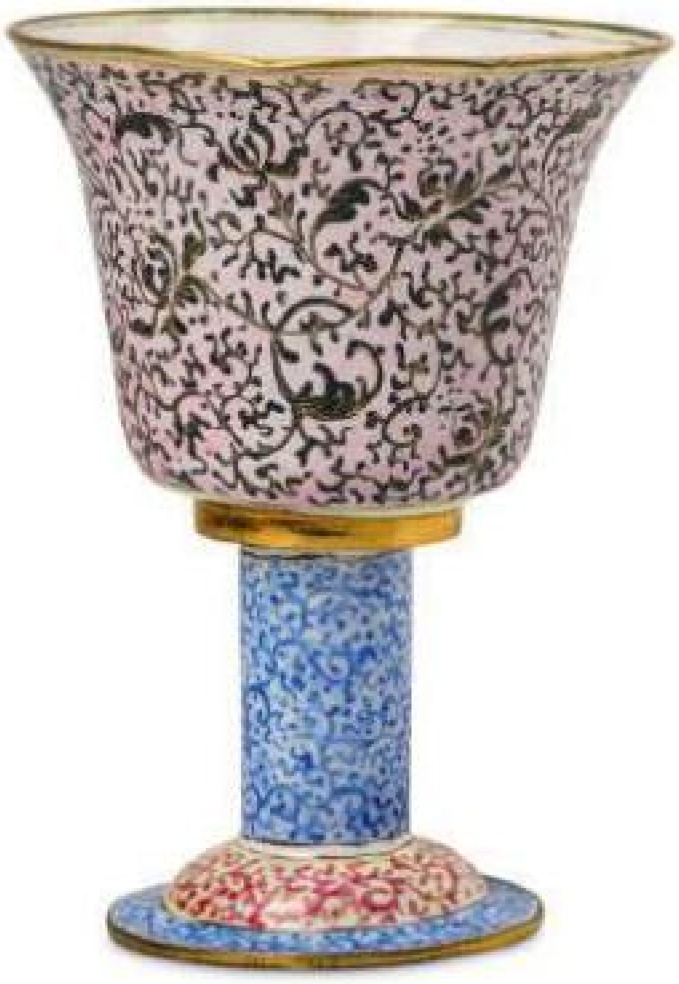
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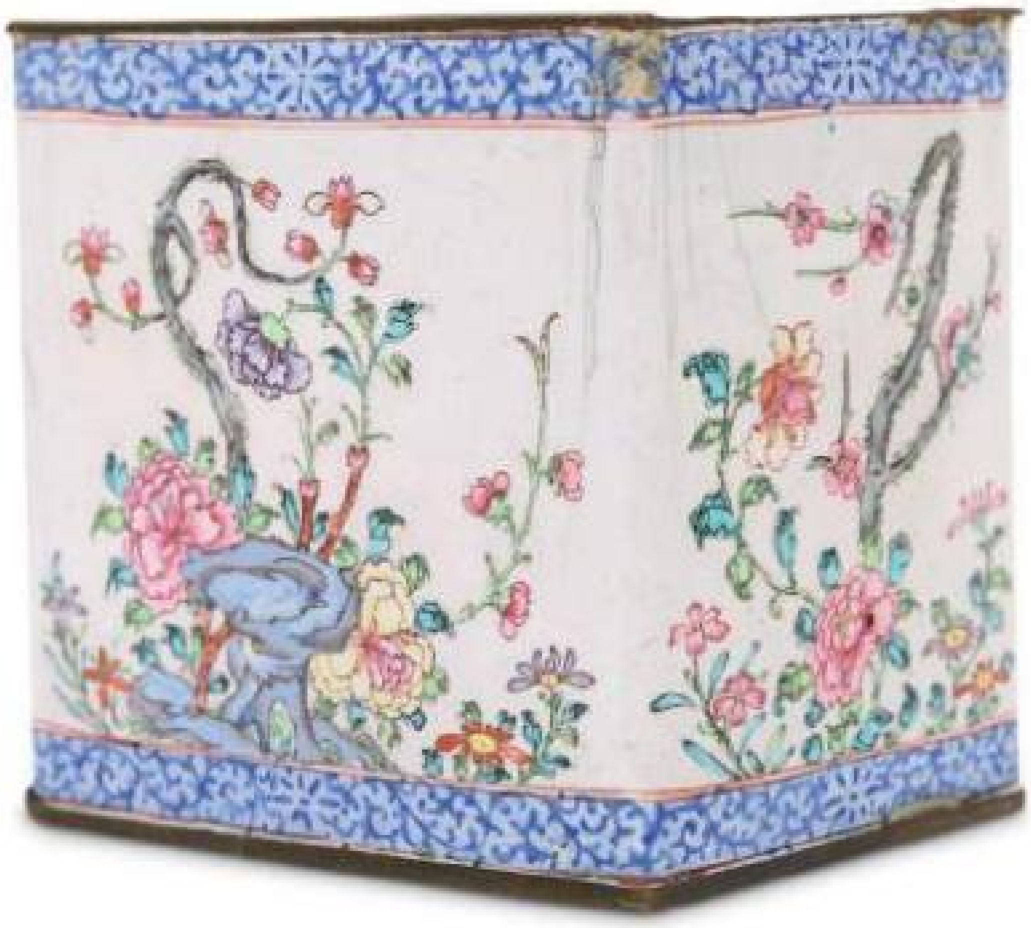
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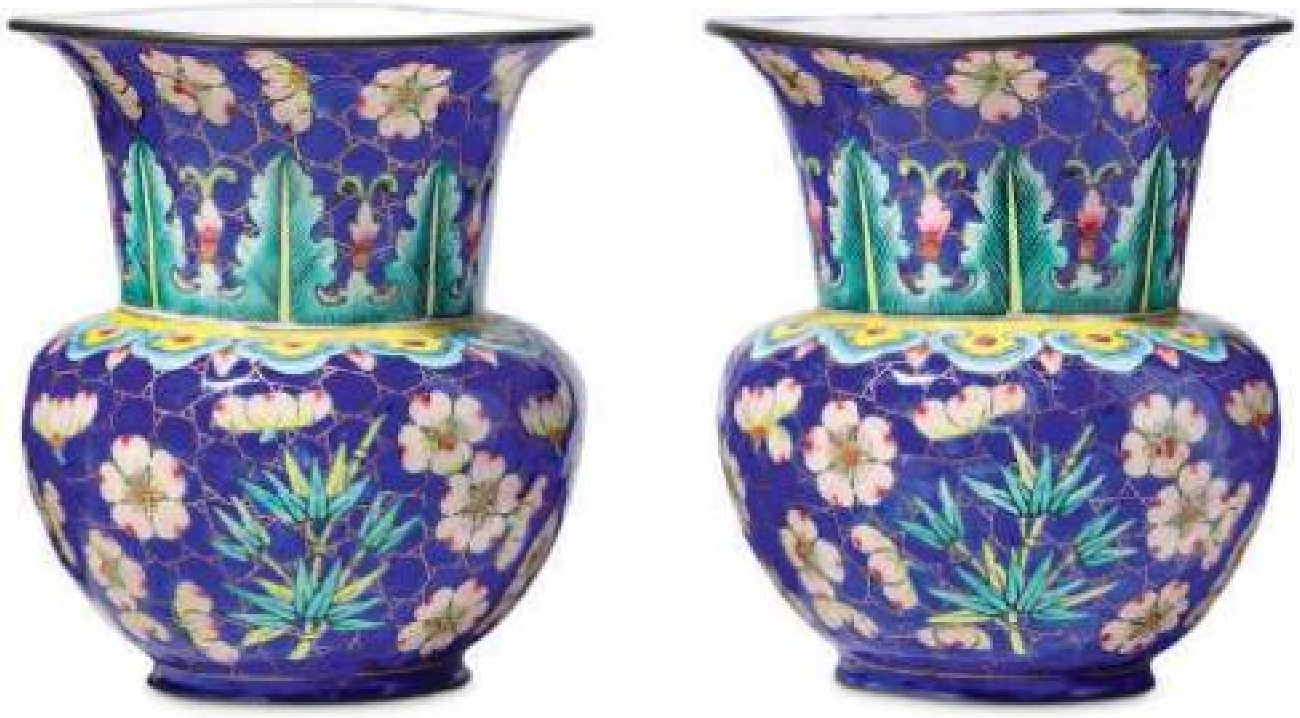
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186
A FAMILLE ROSE CANTON ENAMEL CANDLESTICK.
Qing Dynasty, Qianlong period.
The circular drip pan with a pink blossom, the flared body with panels of stylised flower heads between blue scroll bands, the flared foot echoing the drip pan design, 11cm H.

£800-1,200

清乾隆　廣東銅胎畫琺瑯花卉紋燭臺
For a pair of candlesticks of the same design see Michael Gillingham, *Chinese Painted Enamels*, 1978, p. 75, fig. 94.

187
A CANTON ENAMEL GOBLET.
Qing Dynasty, 18th/19th Century.
The flared cup painted to the exterior with scrolling foliage in black enamels and gilt against a pink ground, the stem and foot with further floral tendrils in blue and red, 12cm H.

£300-500

清十八／十九世紀　廣東銅胎畫琺瑯高足盃

188
A RECTANGULAR CANTON ENAMEL BOX.
Qing Dynasty, 18th Century.
Each side decorated with various blossoms and rockwork, all against white ground and between bands of blue scrolls to the rim and the foot, 10 x 10.5 x 7.8cm.

£300-500

清十八世紀　廣東銅胎畫琺瑯花石紋四方盒

189
A PAIR OF CANTON ENAMEL 'PRUNUS' ZHADOU.
Qing Dynasty, 19th Century.
Each with an ovoid body and a flared neck, painted in bright enamels with sprays of bamboo to the body, a *ruyi* head band to the shoulder and lappets to the neck, all against prunus blossoms on a blue crackled ice ground, 10cm H, 8.5cm diameter. (2)

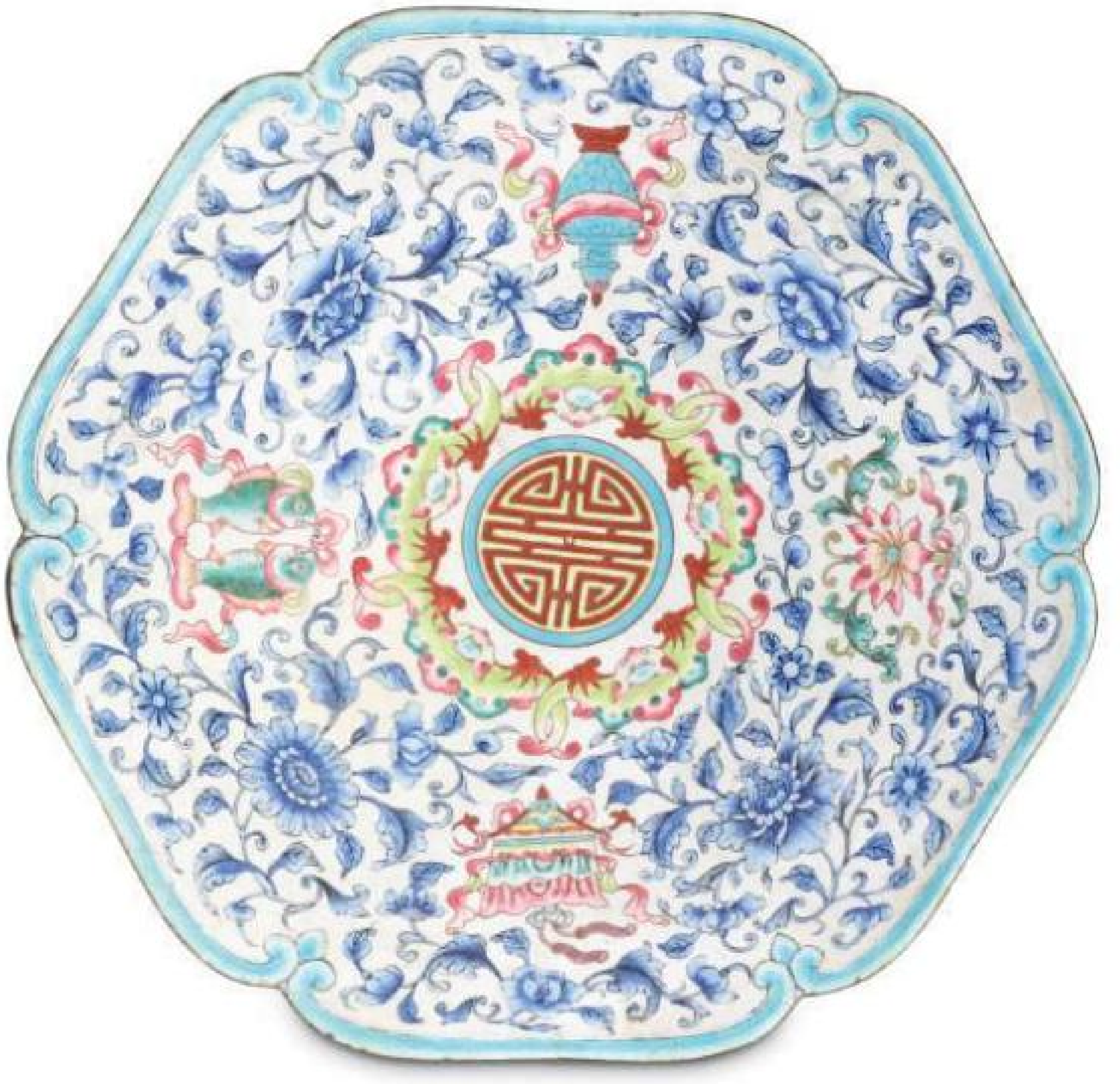
£100-200

清十九世紀　廣東銅胎畫琺瑯渣斗一對

190
A CANTON ENAMEL 'BAJIXIANG' BOX AND COVER.
Qing Dynasty, 18th/19th Century.
The hexagonal lobed body painted to the cover and sides with the Eight Buddhist Symbols around a central *shou* character and a ring of bats, all amidst blue flower heads and foliage, the interior turquoise, raised on three bracket feet, 7cm H, 27cm diameter. (2)

£300-500

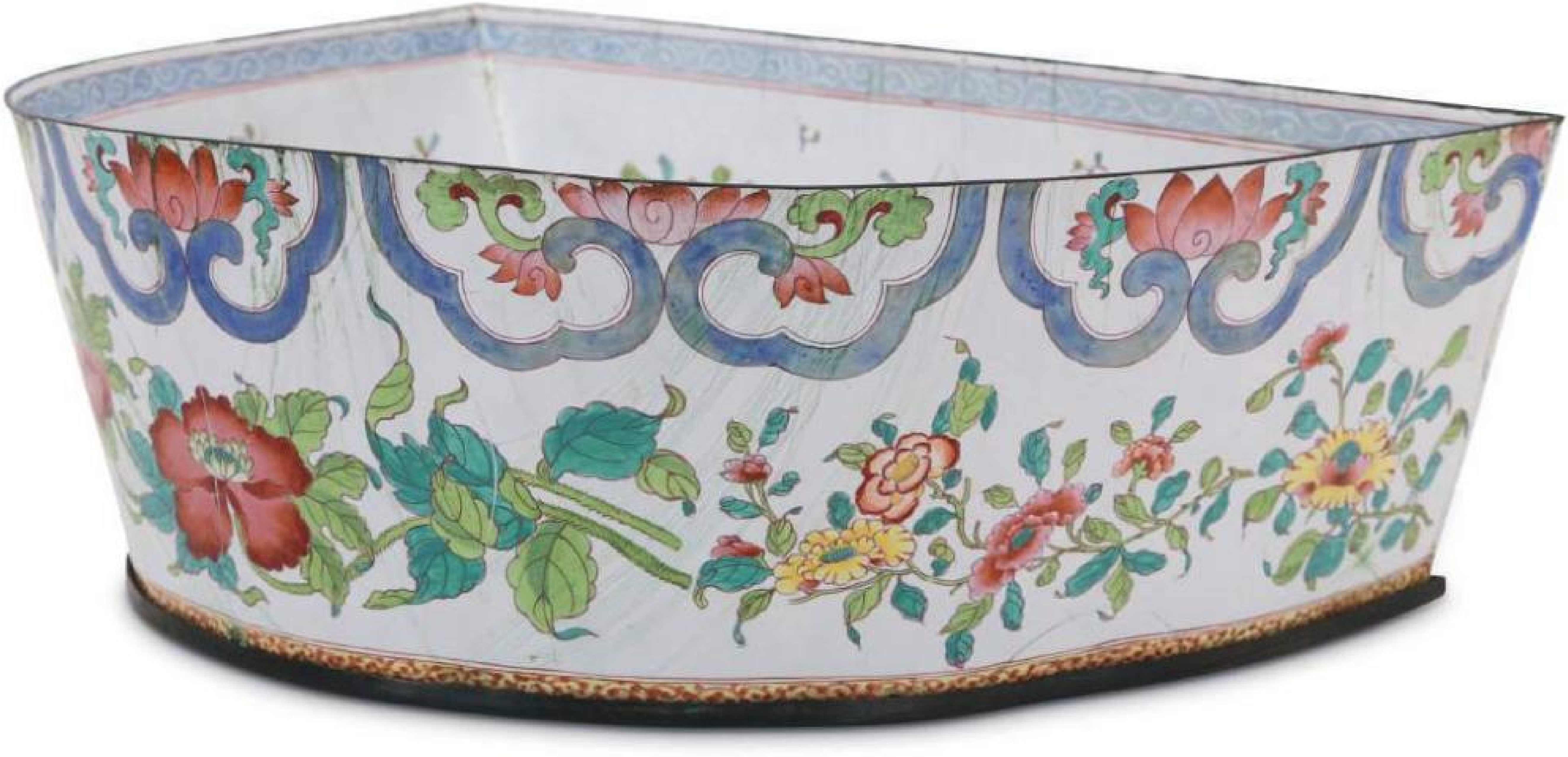
清十八 / 十九世紀　廣東銅胎畫琺瑯八吉祥紋蓋盒


190

191
A FAMILLE ROSE CANTON ENAMEL BASIN.
Qing Dynasty, 18th Century.
The half oval-section body painted to the curved side of the exterior with floral sprays between a thick band of lotus scrolls to the rim and yellow and red foliate scrolls to the foot, the back with small blossoms, the interior with further floral sprays and insects, a large butterfly to the underside, 25 x 35.5 x 11.5cm.

£3,000-5,000

清十八世紀　廣東銅胎畫琺瑯大盆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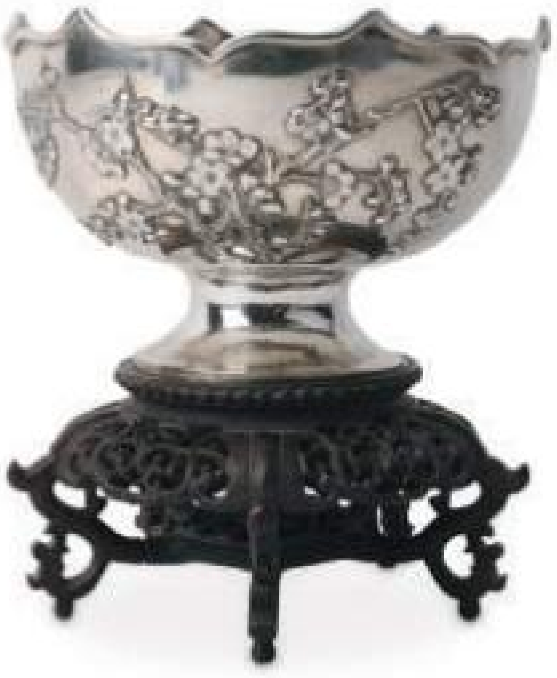

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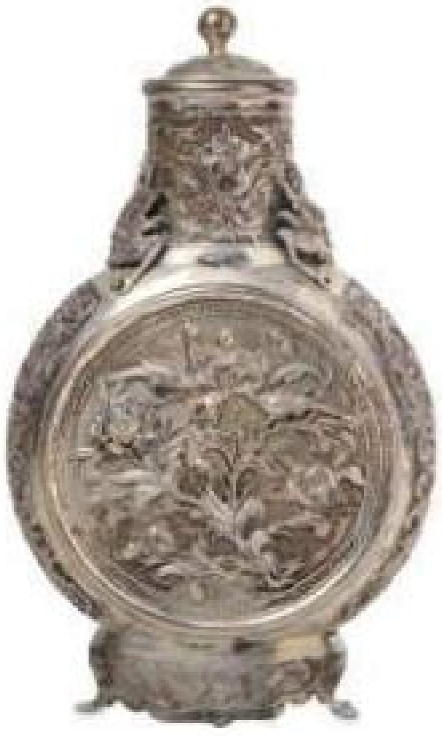

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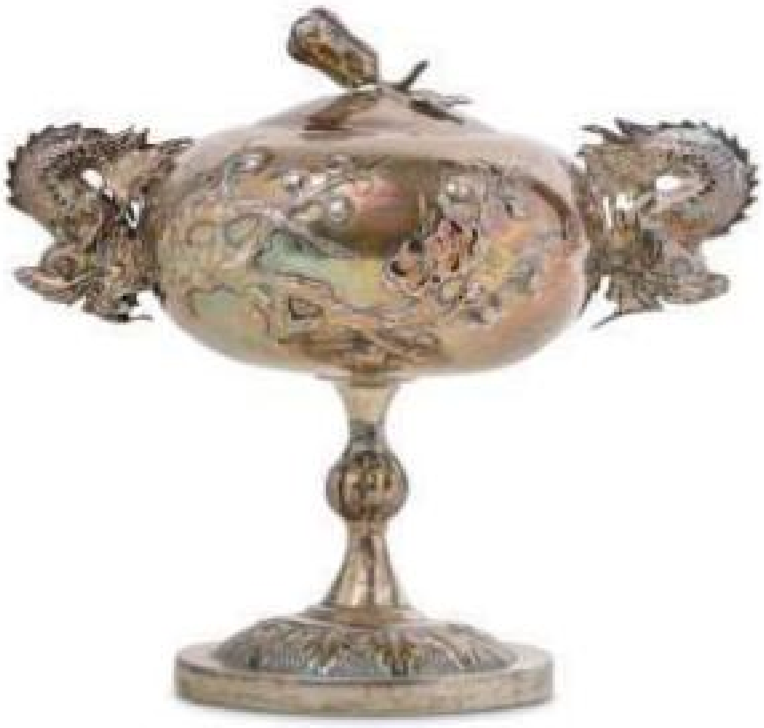

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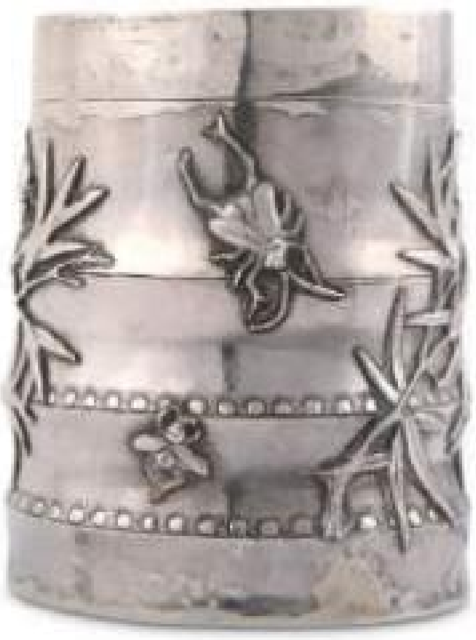

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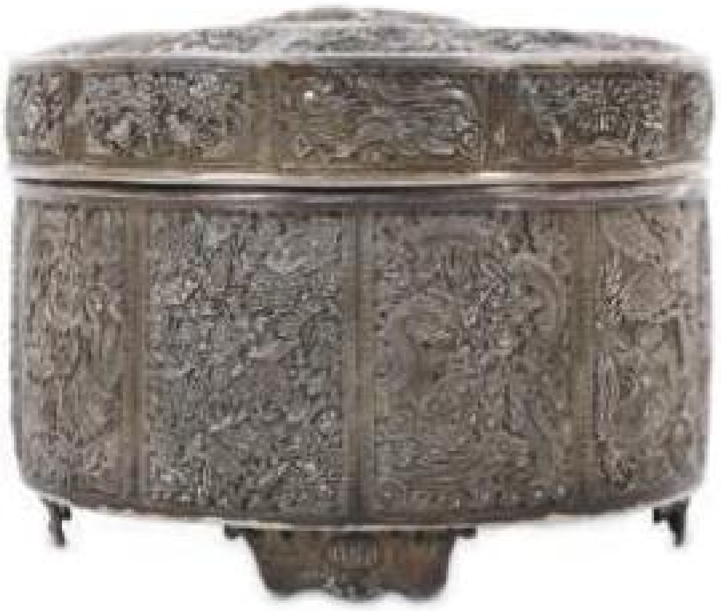

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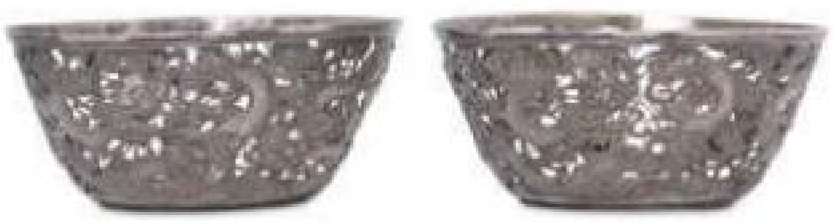

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192
A SILVER 'PRUNUS' BOWL.
Early 20th Century.
The rounded body with a scalloped rim decorated with blossoming prunus branches, all raised on a flared foot, with a punch mark to the underside, *TUCK CHANG* and *yao ji* to the base, together with a reticulated wood stand, 14.5cm diameter, 252g. (2)

£300-500

二十世紀早期　銀梅紋高足盌連木座，「兆記」、「Tuck Chang」款

193
A CANTON SILVER MOON FLASK AND COVER.
Early 20th Century.
The flattened ovoid body finely chiselled with birds amongst a blossoming peony bush, the sides with stylised lotus, the cylindrical neck flanked by two applied dragons, the foot with bats and clouds, with a single character punch mark to the underside, 19cm H, 197g. (2)

£800-1,200

二十世紀早期　廣東銀製花鳥紋扁瓶

194
A SILVER STEM CUP AND COVER.
Early 20th Century.
The compressed ovoid body decorated with blossoming prunus branches, with two dragon-shaped handles and a domed cover with a melon finial, all raised on a tall stem with a foliate band around the foot, three marks reading *WF*, *xie chang* and *90* to the base, 12.5cm H, 271g. (2)

£500-800

二十世紀早期　銀梅紋雙龍耳高足盃連蓋，「協昌」、「WF」、「90」款

195
A SILVER 'BAMBOO' TEA CADDY AND COVER.
Qing Dynasty, 19th Century.
Cast as a thick stem with beaded border to the two lower sections, two leafy branches to the sides with attendant beetles, an *MT* punch mark to the base, 12.5cm H, 413g. (2)

£1,000-2,000

清十九世紀　銀竹紋茶葉蓋罐，「MT」款

196
A SILVER CHASED AND REPOUSSÉ CIRCULAR BOX AND COVER.
Thailand, 19th Century.
The cylindrical body and cover decorated with detailed panels containing plants and animals real and mythical, all raised on four bat-shaped feet, with a four character mark to the underside, 13cm H, 19cm diameter. (2)

Provenance: from the collection of John Ault (1923-2014).

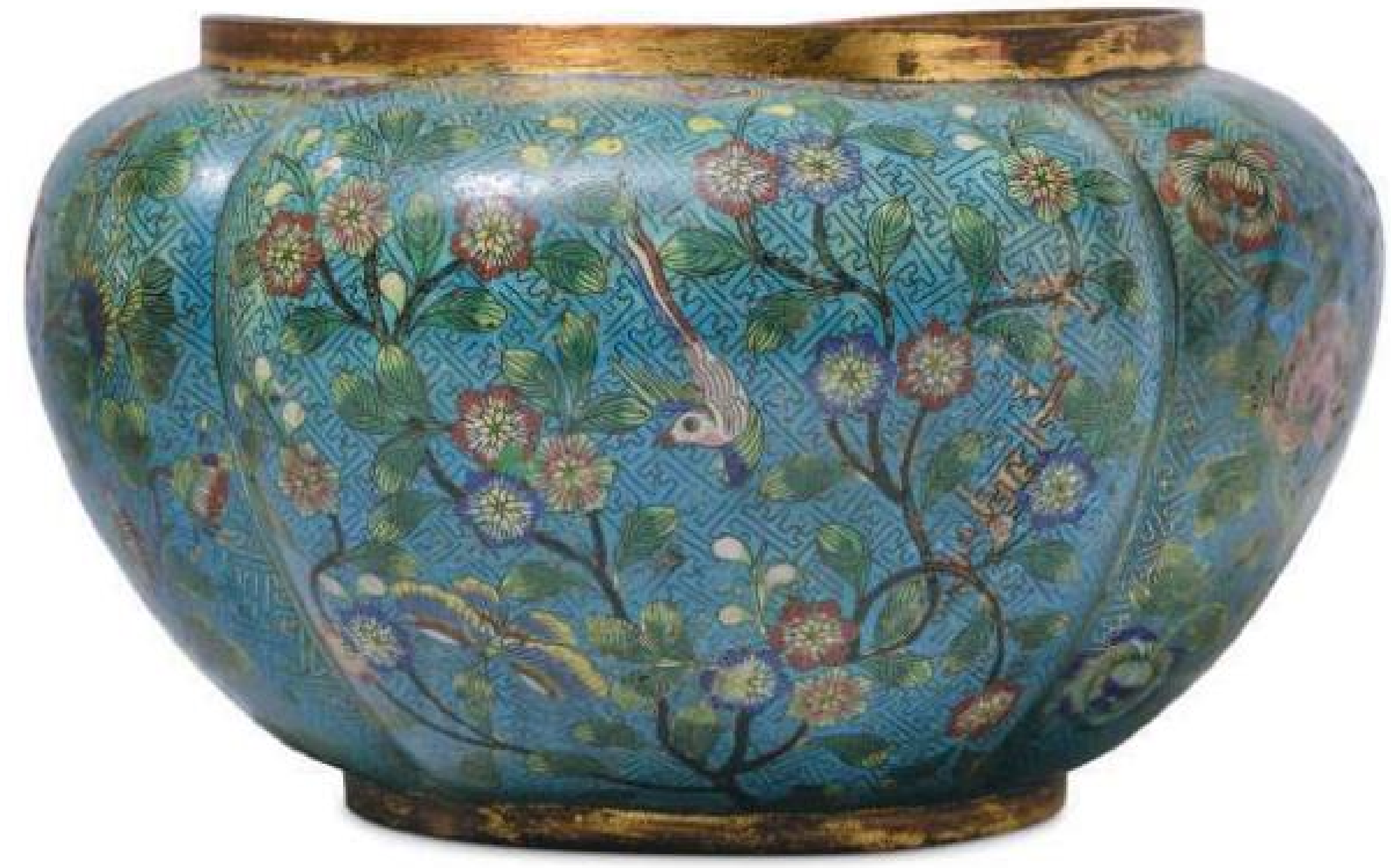
£500-800

泰國十九世紀　銀花鳥紋圓形蓋盒
來源：John Ault （1923 – 2014）收藏

197
A PAIR OF PIERCED SILVER 'DRAGON' BOWLS.
Early 20th Century.
Each decorated with a reticulated design of three scaly dragons chasing the sacred pearl of wisdom, the underside with two punch marks, 5.5cm H, 12cm diameter. (2)

£600-800

二十世紀早期　銀鏤空龍紋盌一對



198

198
A LARGE CLOISONNÉ ENAMEL 'BIRDS AND FLOWERS' JARDINIERE.
Qing Dynasty, 19th Century.
The quatrefoil body decorated with small birds and butterflies amongst various blossoms, all against a turquoise ground, with a band of *ruyi* heads below the rim, 21.5cm H, 28cm diameter.

£250-300

清十九世紀　銅胎掐絲琺瑯花鳥紋花盆

199
A CLOISONNÉ ENAMEL 'NINE DRAGON' DISH.
Late Qing Dynasty.
Decorated with variously coloured mythical beasts amidst sea waves splashing around a central rocky island, the reverse with floral panels against a crackled ice ground with prunus flower heads, 36.5cm diameter.

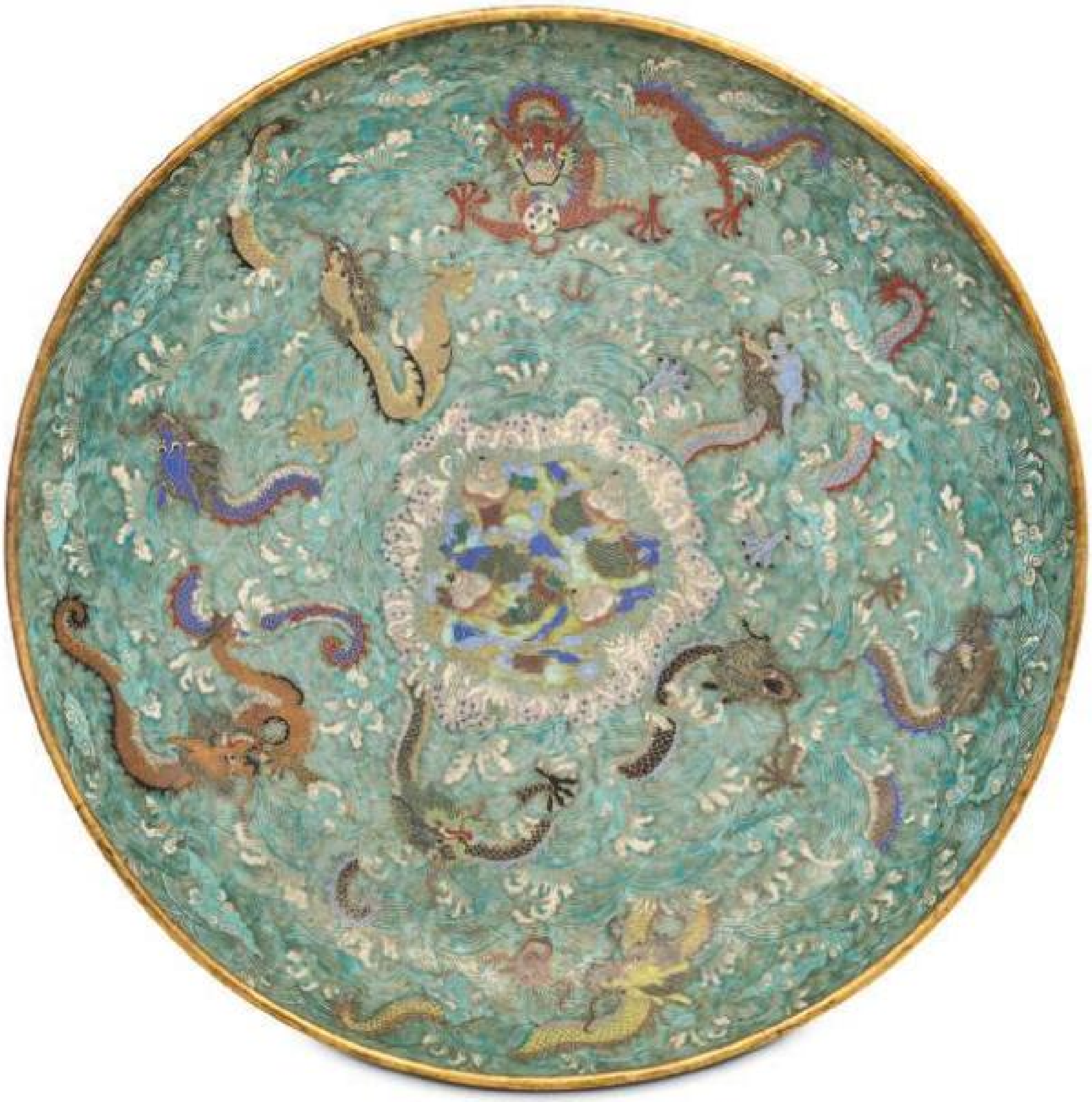
£800-1,200

清晚期　銅胎掐絲琺瑯九龍海水紋盤

200
A BRONZE 'DRAGON' POLE FINIAL.
Late Qing Dynasty.
The cylindrical flared body decorated with a scaly dragon chasing a flaming pearl among clouds above waves, all between two bands of key fret, the narrow end closed with a long spike to the inside, 32cm H.

£200-300

清晚期　銅龍紋尖頂飾



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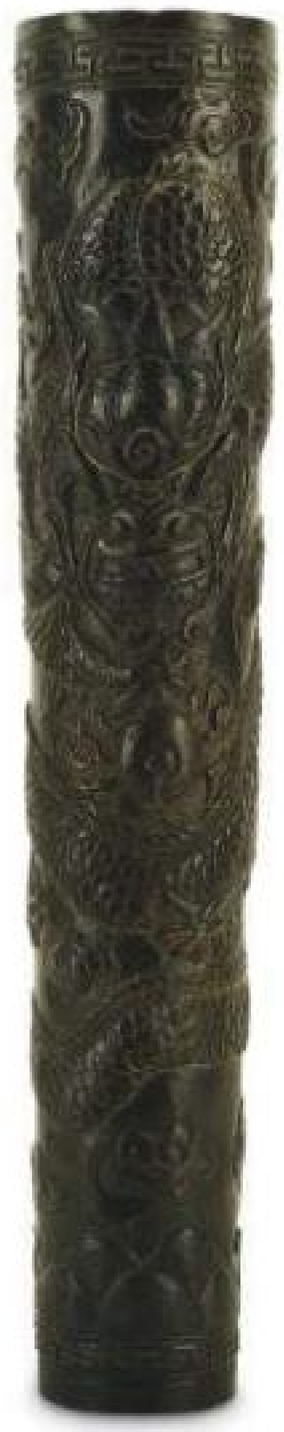

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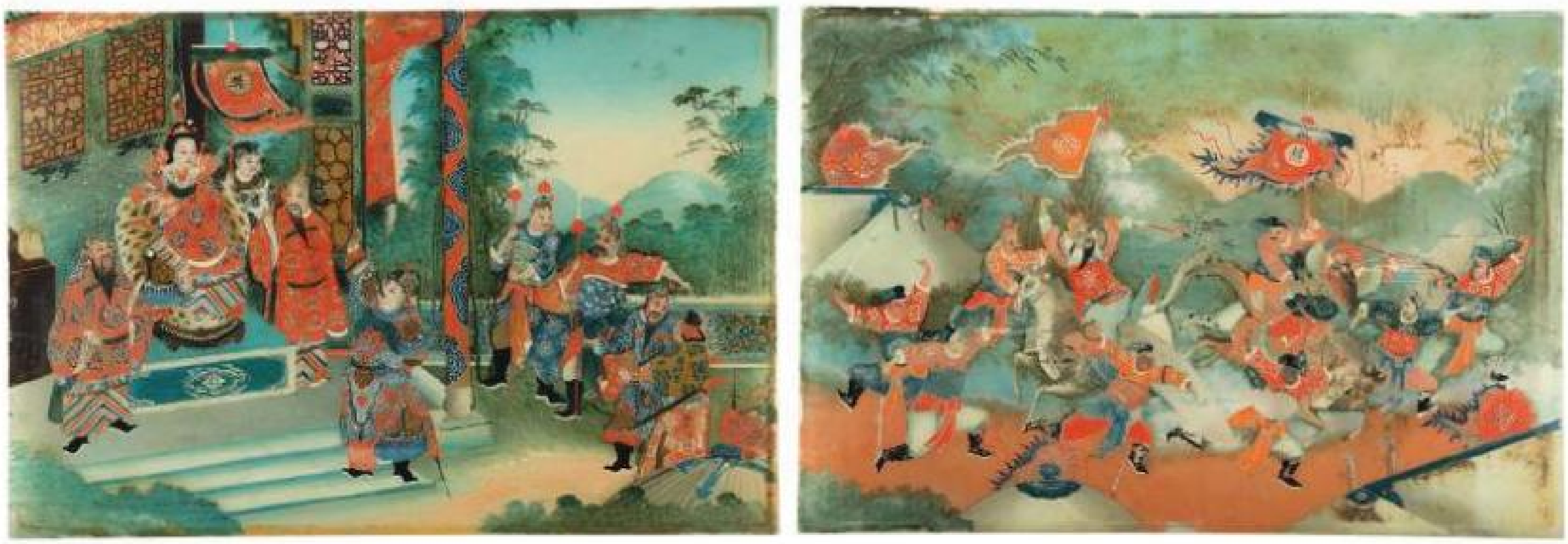

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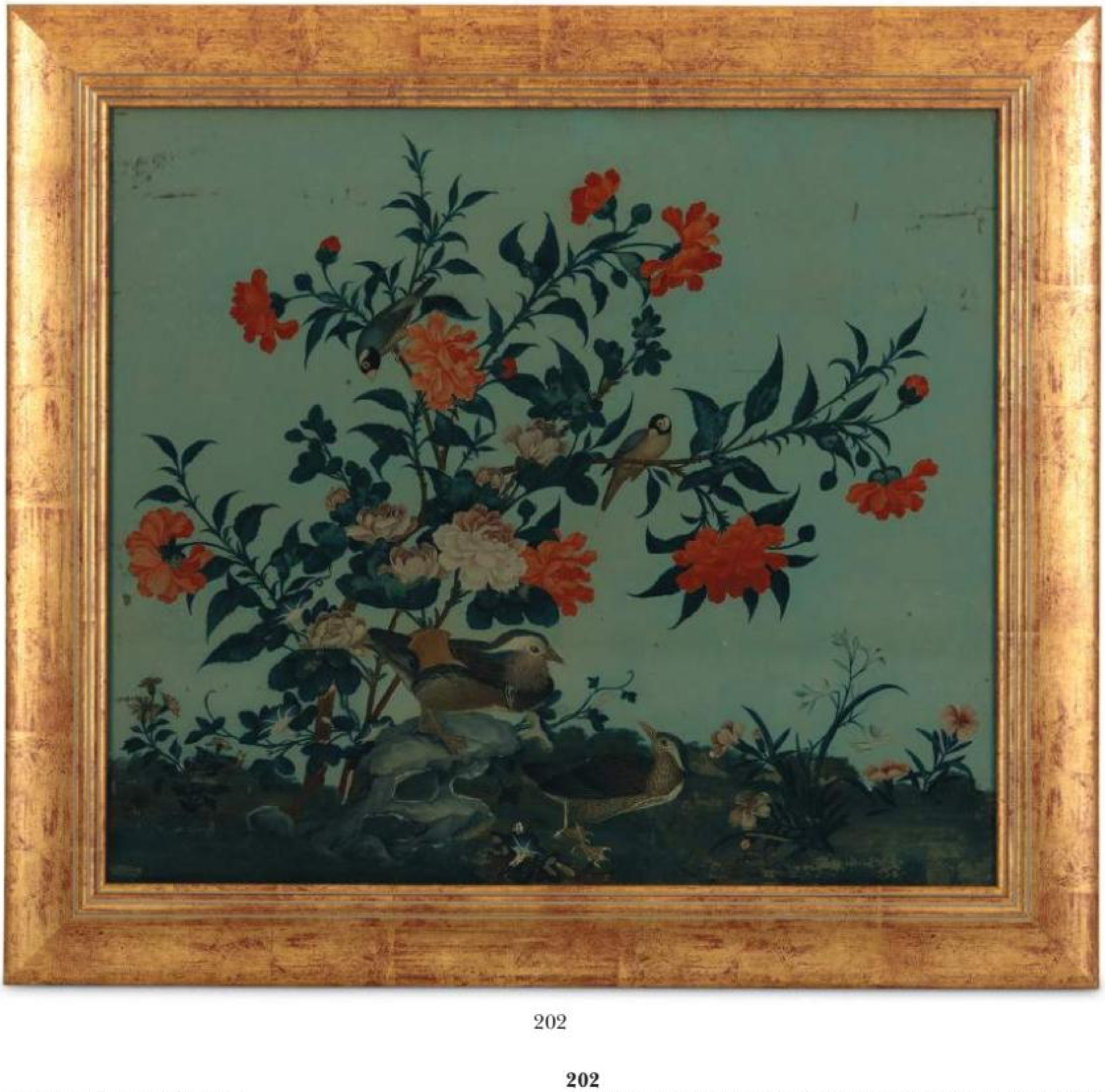


202

201
TWO REVERSE GLASS PAINTINGS.
Qing Dynasty 19th Century.
The first one depicting a tribute to a high ranking lady wrapped in tiger furs, seated on a throne elevated on a platform, the second with a battle scene between equestrian and foot soldiers under fluttering banners, together with the third damaged painting of ladies and dignitaries on a terrace, 66 x 45cm. (3)

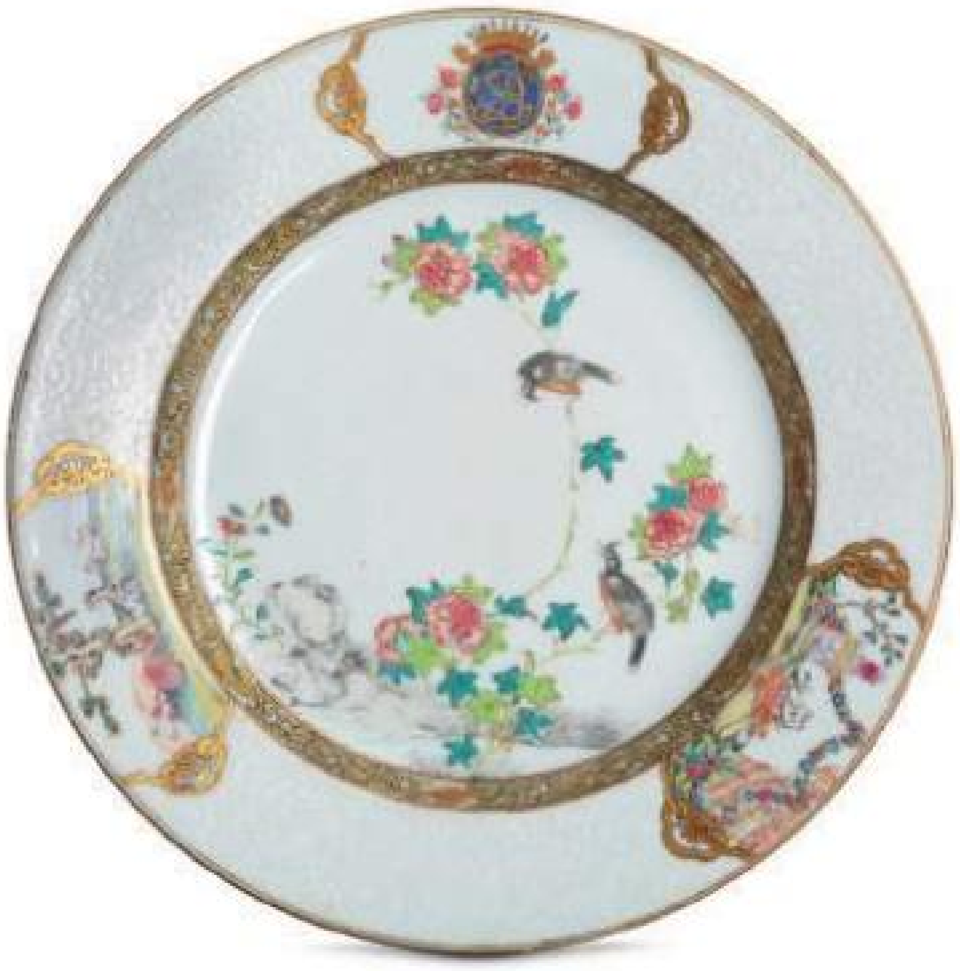
£1,200-1,500

清十九世紀　玻璃畫三幅

202
A REVERSE GLASS PAINTING OF BIRDS AND FLOWERS.
Qing Dynasty, circa 1800.
Painted with a pair of Mandarin ducks on a porous rock underneath a peony spray, with a pair of hwamei birds perched amongst its red and white blossoms, with carnations, morning glory and other flowers scattered nearby, 56 x 45cm.

£2,000-3,000

清約一八零零　花鳥紋玻璃鏡框畫



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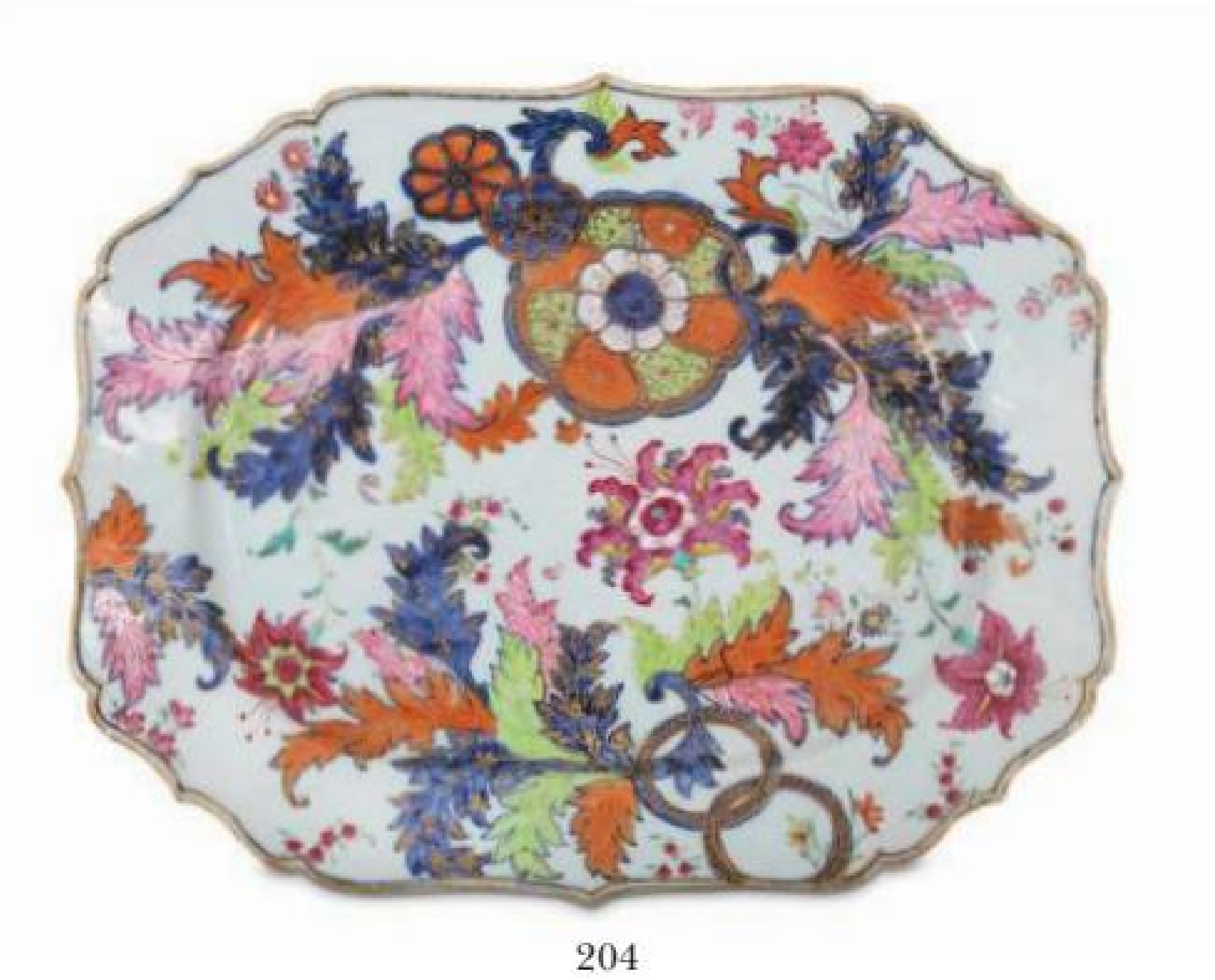

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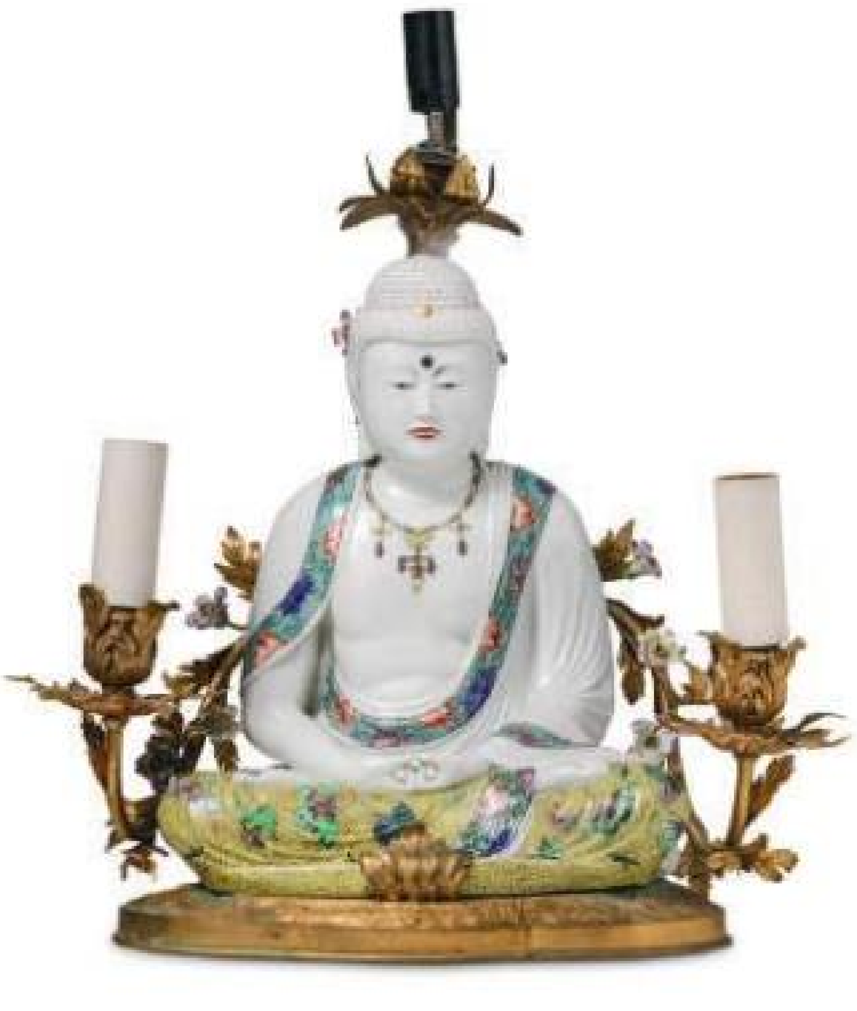

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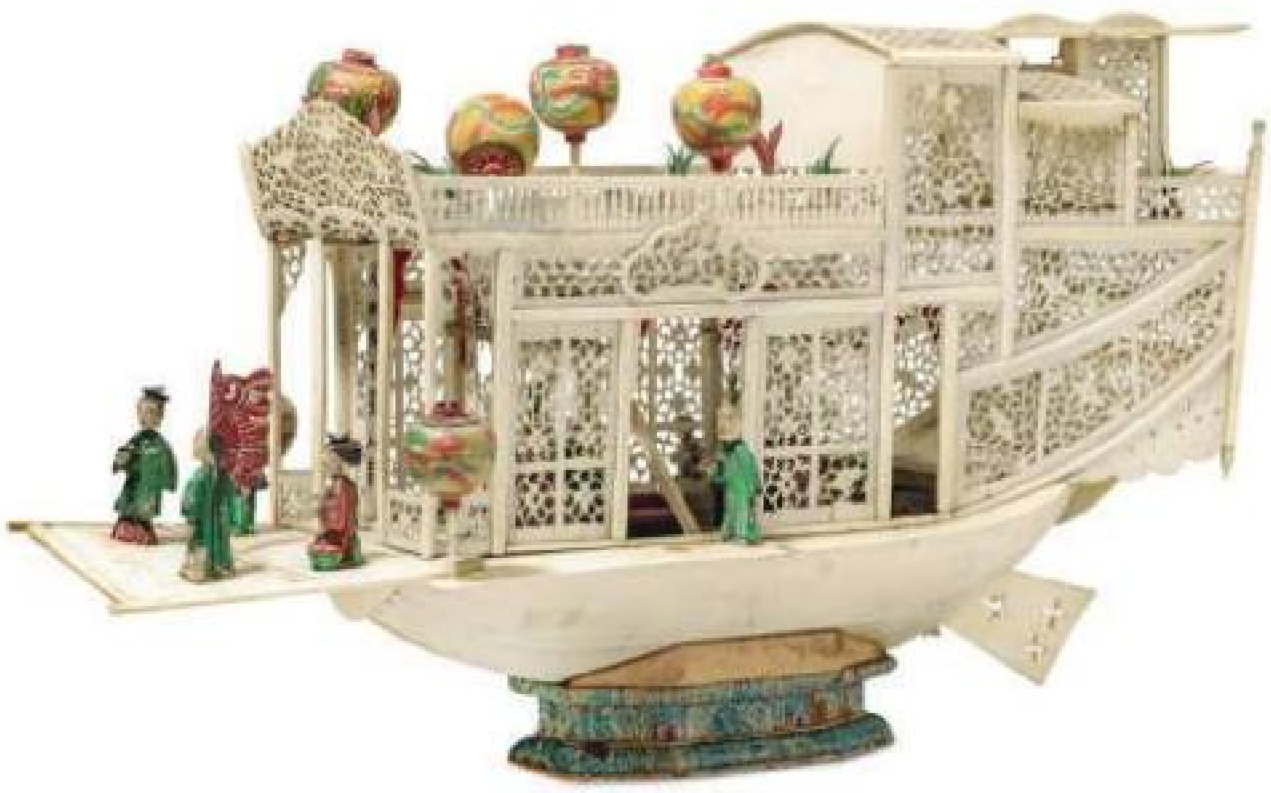


206

203
A FAMILLE ROSE 'VALENTINE' DISH.
Qing Dynasty, Yongzheng period.
Finely painted to the centre with a pair of Hwamei birds on a peony bush near a rockwork, the rim with three shaped cartouches on a *bianco-sopra-bianco* floral ground, one with a pair of doves and two flaming hearts on an altar, another with a pair of hounds in a bucolic landscape, the third with two interlinked initials FB, 23cm diameter.

Provenance: John Sparks Ltd [label].

£600-800

清雍正 粉彩花鸟纹碟
來源： John Sparks Ltd 標籤

204
A FAMILLE ROSE RECTANGULAR 'TOBACCO LEAF' TUREEN STAND.
Qing Dynasty, Qianlong period.
Painted in enamels and gilt with colourful leaves, stylised flower heads and interlinked rings, the scalloped rim with gilt band, 37 x 29.5cm.

£200-300

清乾隆 粉彩煙葉花卉紋盤

205
A FAMILLE VERTE FIGURE OF A BUDDHA.
Qing Dynasty, 18th/19th Century.
Seated with his hands folded on his lap, deep in meditation, his body glazed white with borders and the skirt of his robe painted in the famille verte palette with lotus flower heads and butterflies, later mounted as a lamp base, 27cm H.

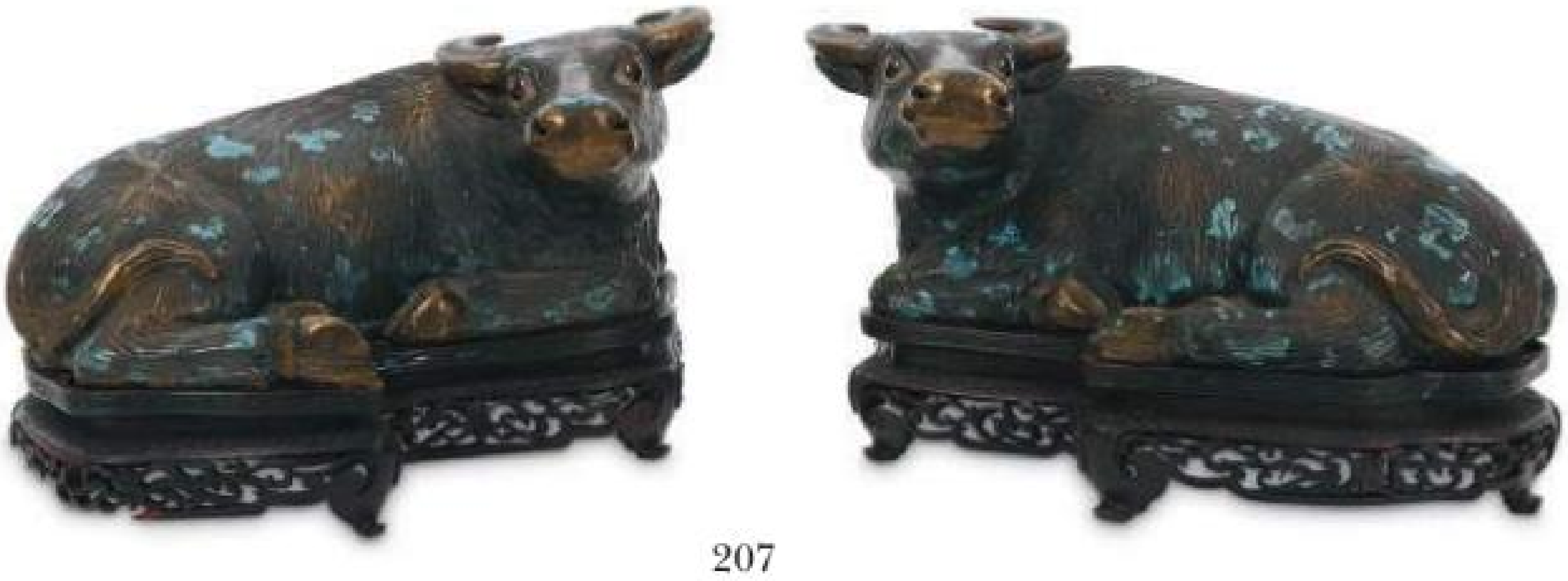
£800-1,200

清十八 / 十九世紀 五彩佛坐像

206
A BONE MODEL OF A PLEASURE BOAT.
Qing Dynasty, 19th Century.
With two decks shielded by reticulated walls, housing a miniature altar, decorated with plants, lanterns and several figures in ceremonial costumes painted with bright colours, 38 x 13.5 x 21cm.

£200-300

清十九世紀 骨雕船
For a closely related pleasure boat see John Ayres, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, vol II*, 2016, cat. no. 2061.



207

207

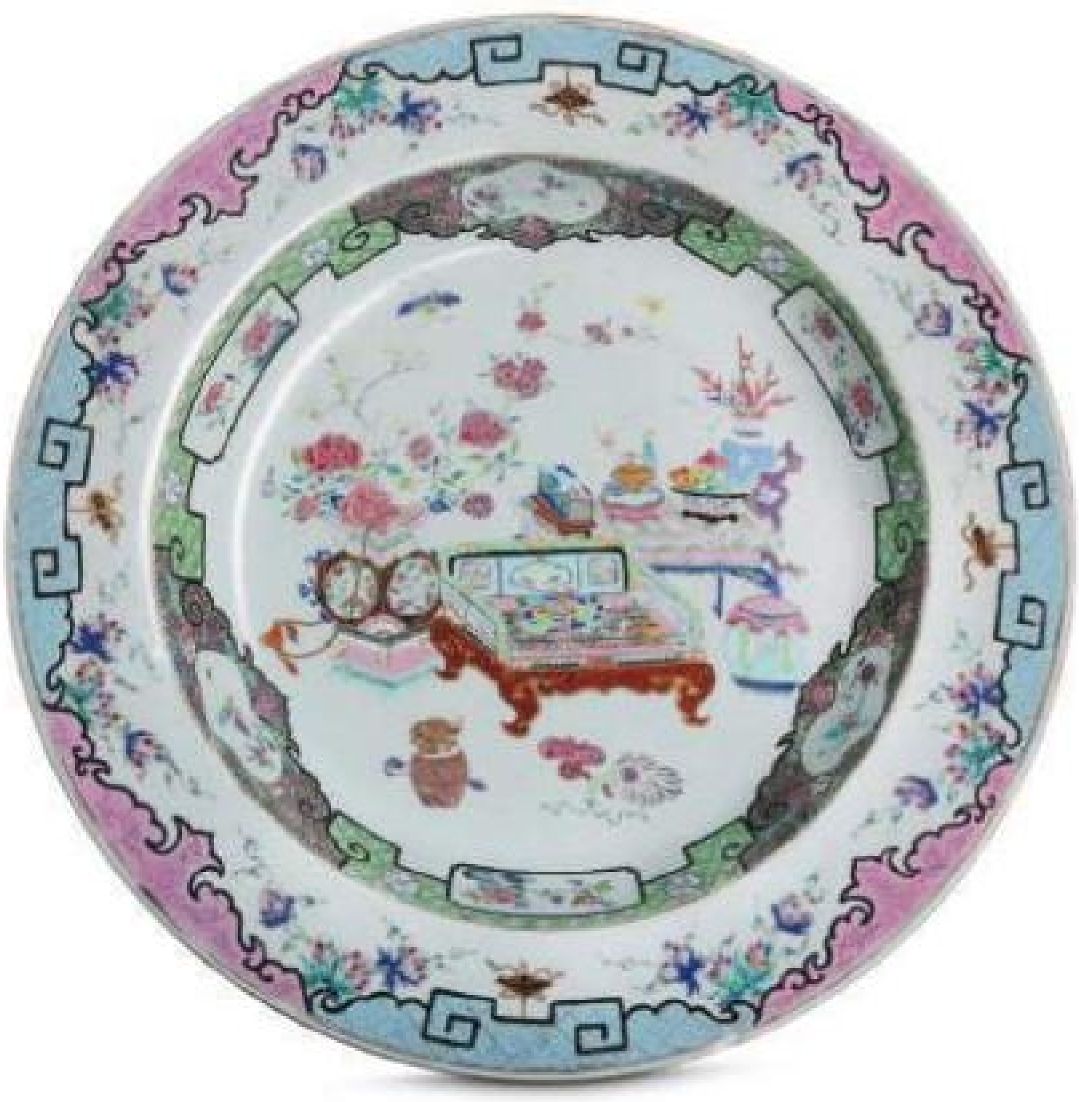
A PAIR OF TURQUOISE-SPLASH GLAZED WATER BUFFALOES.

Early 20th Century.

Each recumbent, lying on the side, the head with curved horns and big eyes turned to the side, all decorated with turquoise splashes against a gilt ground imitating bronze and texture of the fur, together with wood stands, 26cm. (4)

£600-800

二十世紀早期　水牛塑像一對連木座



208

208

A FAMILLE ROSE 'SCHOLAR'S STUDIO' BASIN.

Qing Dynasty, Yongzheng period.

Painted to the centre with a low armchair surrounded by vases with blossoming branches, garden seats and a table with incense burners and books, all within a double border of panels containing butterflies, flower sprays and detailed patterns in blue, pink, green and brown, 40cm diameter.

£1,500-2,000

清雍正　粉彩文房花卉圖紋折沿盆

209

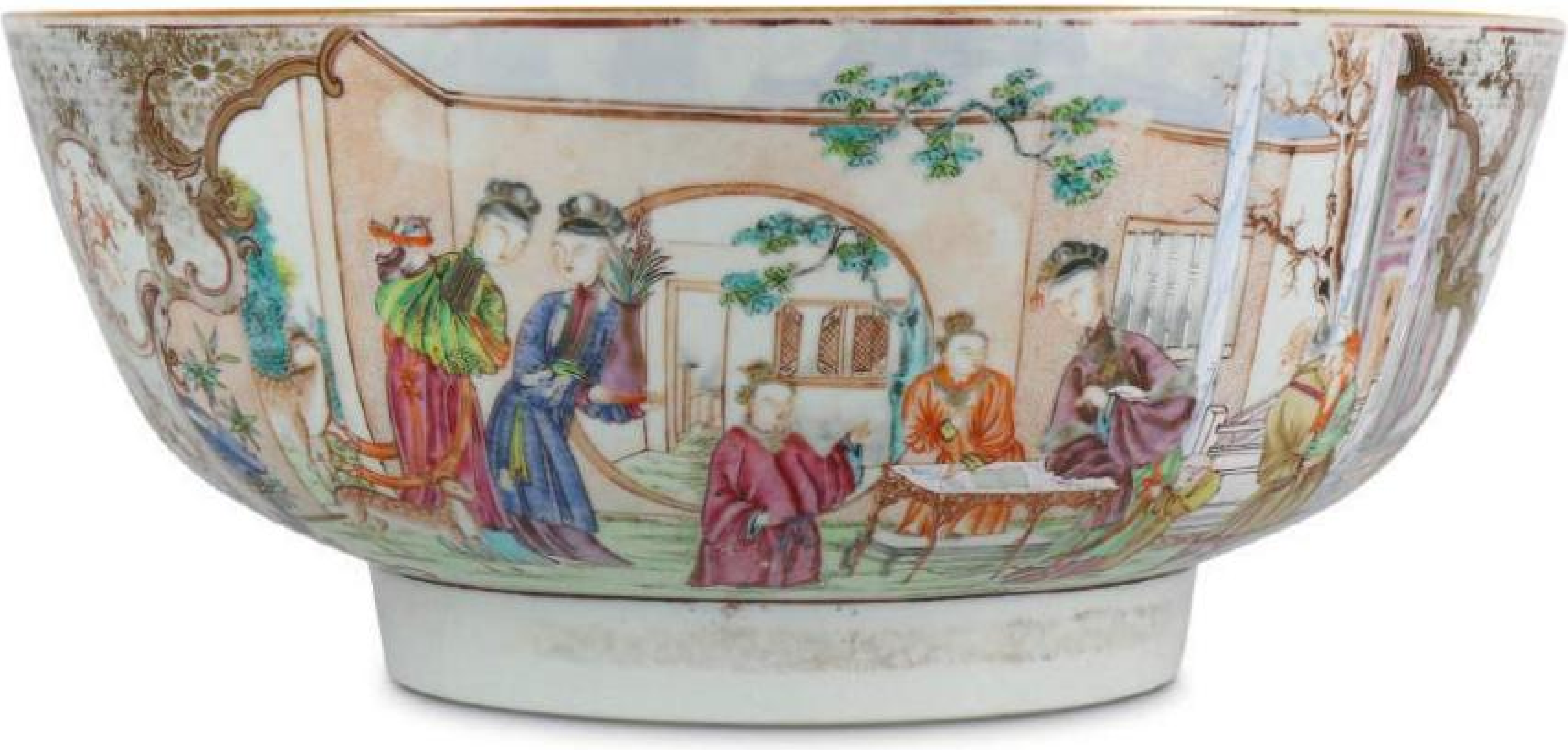
A LARGE CANTON 'LADIES' BOWL.

Qing Dynasty, Qianlong period.

Decorated with two shaped cartouches containing Immortal Maidens with their attendants and deer, with several smaller scenes of huntsmen, landscapes and birds, all within gilt rocaille borders, the interior with a spray of fruit and flowers and a spearhead band to the rim, 39cm diameter.

£5,000-8,000

清乾隆　粉彩描金開光繪仕女圖紋盌



209

210 λ
AN IVORY AND GOOSE FEATHER FAN.
Qing Dynasty.
The plain ivory handle with a lion dog-shaped head for attaching the feathers fastened with a metal loop, 49cm long.

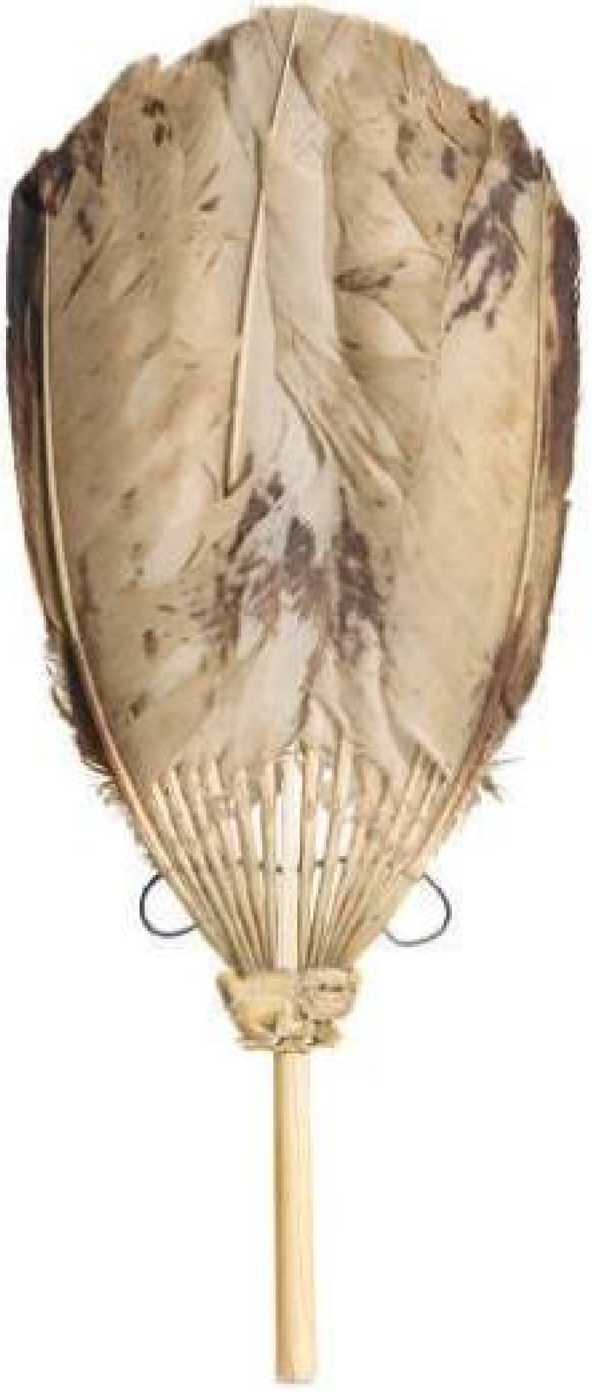
£300-500

清　鵝毛扇連象牙把手

211 λ
AN IVORY NEEDLE CASE.
Qing Dynasty, 19th Century.
The slightly flared cylindrical body engraved and stained with floral and *lingzhi* sprays, butterflies and a swallow in flight, with six lines of calligraphy, *shi jia qing jing zai xin chun, lu liu cai huang ban wei yun, ruo dai shang lin hua si jin, chu men ju shi kan hua ren, ri luo fang chan hao, qing feng sheng lang chi zou,* and two seal marks, the rim with a band of lappets and a screw-on top with further floral sprays and a lotus tip with an inlaid amethyst bead, 14cm H. (2)

£300-500

清十九世紀　象牙雕針筒
款識：詩家清景在新春 綠柳才黃半未勻 若待上林花似錦 出門俱是看花人 日落放船好 輕風生浪遲走



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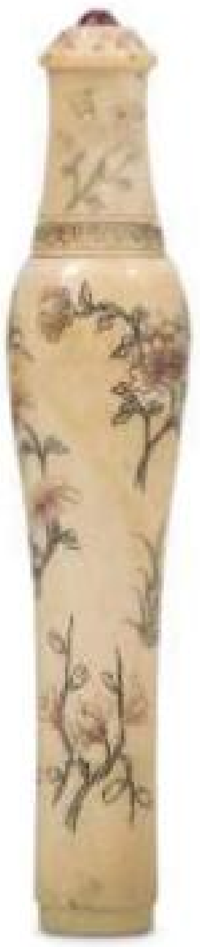
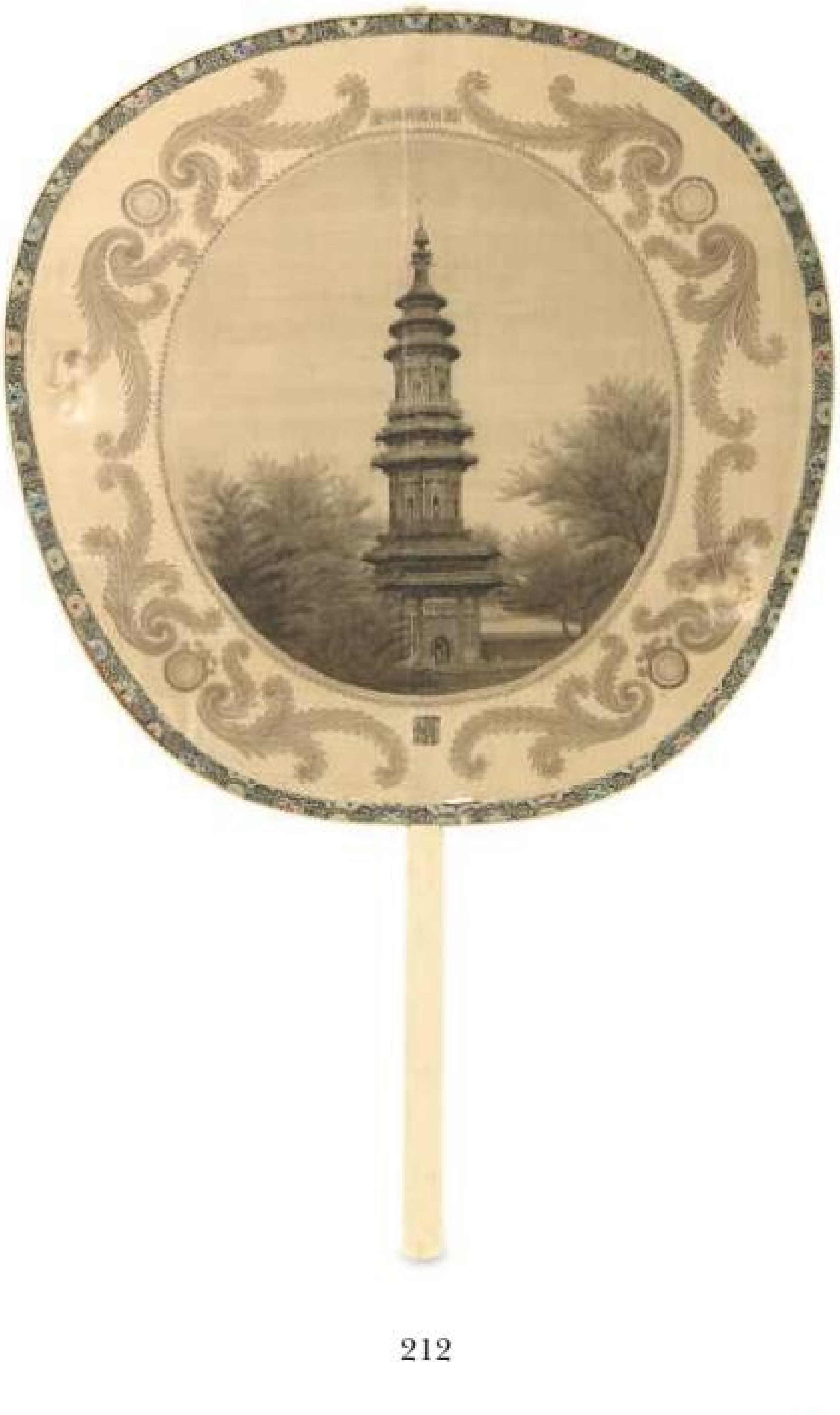


211

212
A SILK OVAL 'YUANMINGYUAN' FAN.
Qing Dynasty, 19th Century.
Each side painted with an oval panel within a feathery rocaille border, one containing a scholar with an assistant in a garden enjoying tea, the reverse with an *en grisaille* image of a pagoda from Yuan Ming Yuan and a four-character seal, all stretched on a wood frame encased with bone imitating ivory, 39.5 x 26cm.

£800-1,200

清十九世紀　團扇，「圓明園琉璃塔圖」楷書款



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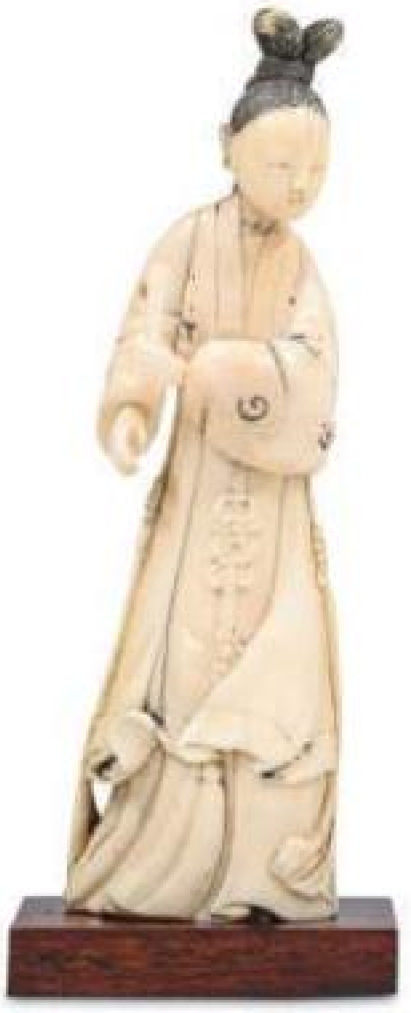

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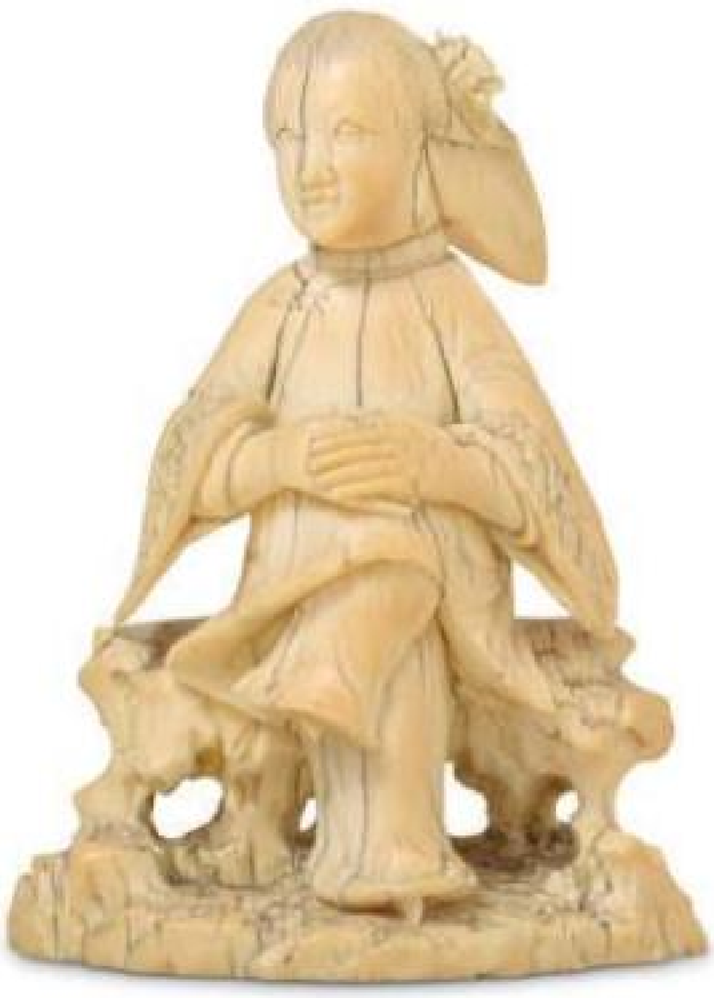

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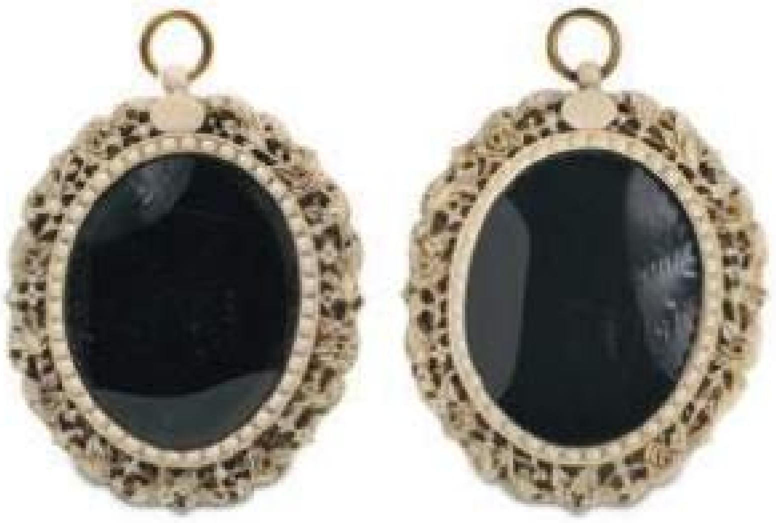

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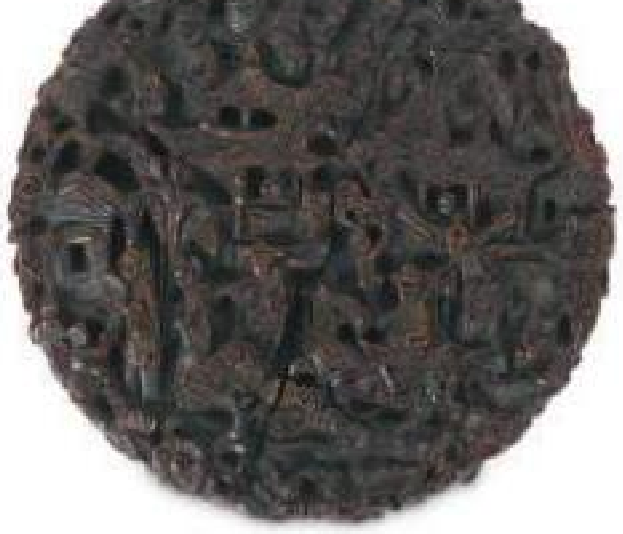

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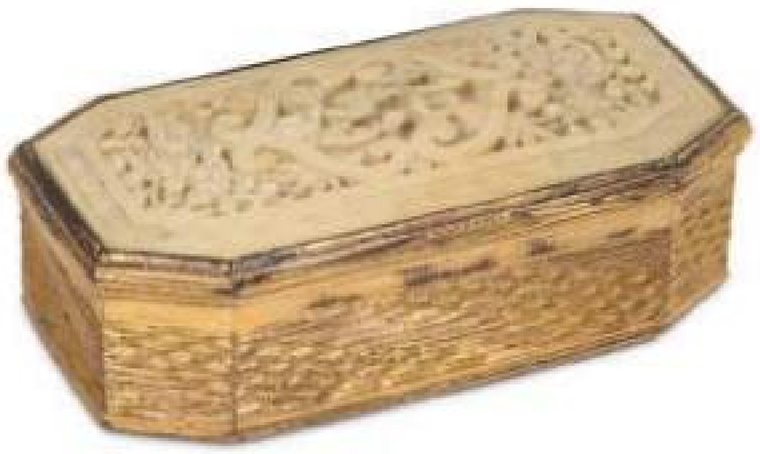


217

213 λ
AN IVORY FIGURE OF AN IMMORTAL MAIDEN.
Early Qing Dynasty.
Standing, wearing long robes swirling around her feet with traces of gilt pattern, her long hair arranged in an elaborate style holding a fan in her right hand, together with a modern wood stand, 13cm H, 101g. (2)

£600-800

清早期　象牙雕仕女像

214 λ
AN IVORY FIGURE OF A LADY.
Qing Dynasty.
Seated on a rockwork stool in a relaxed pose with both hands around her left knee, looking to the side, with hair in an elaborate coiffure decorated with lotus blossoms, 8cm H, 55g.

£200-300

清　象牙雕仕女像

215 λ
A PAIR OF CANTON IVORY FRAMES.
Qing Dynasty, 19th Century.
Each of oval shape with a scalloped edge, carved with blossoms and a beaded border, a vacant cartouche and a metal loop to the top, glazed with original convex glass, 9.5 x 11.5cm. (2)

£200-300

清十九世紀　象牙鏤雕花卉紋框一對

216 λ
A TORTOISE SHELL CIRCULAR BOX AND COVER.
Qing Dynasty, 19th Century.
Typically carved to the cover with figures, pagodas and trees, the sides with blossoms, the underside similarly decorated, with a central vacant cartouche, the rims mounted in metal, 7.5cm. (2)

£100-200

清十九世紀　龜殼雕人物山水圖紋圓形蓋盒

217 λ
AN OCTAGONAL CANTON IVORY-MOUNTED SNUFF BOX.
Qing Dynasty, 18th/19th Century.
Of elongated shape, the gilt-metal sides imitating wickerwork, with an ivory hinged lid and base carved with a panel containing figures by a water's edge on a floral ground, all within a key fret border, 9.7 x 5.5 x 3cm, 116g.

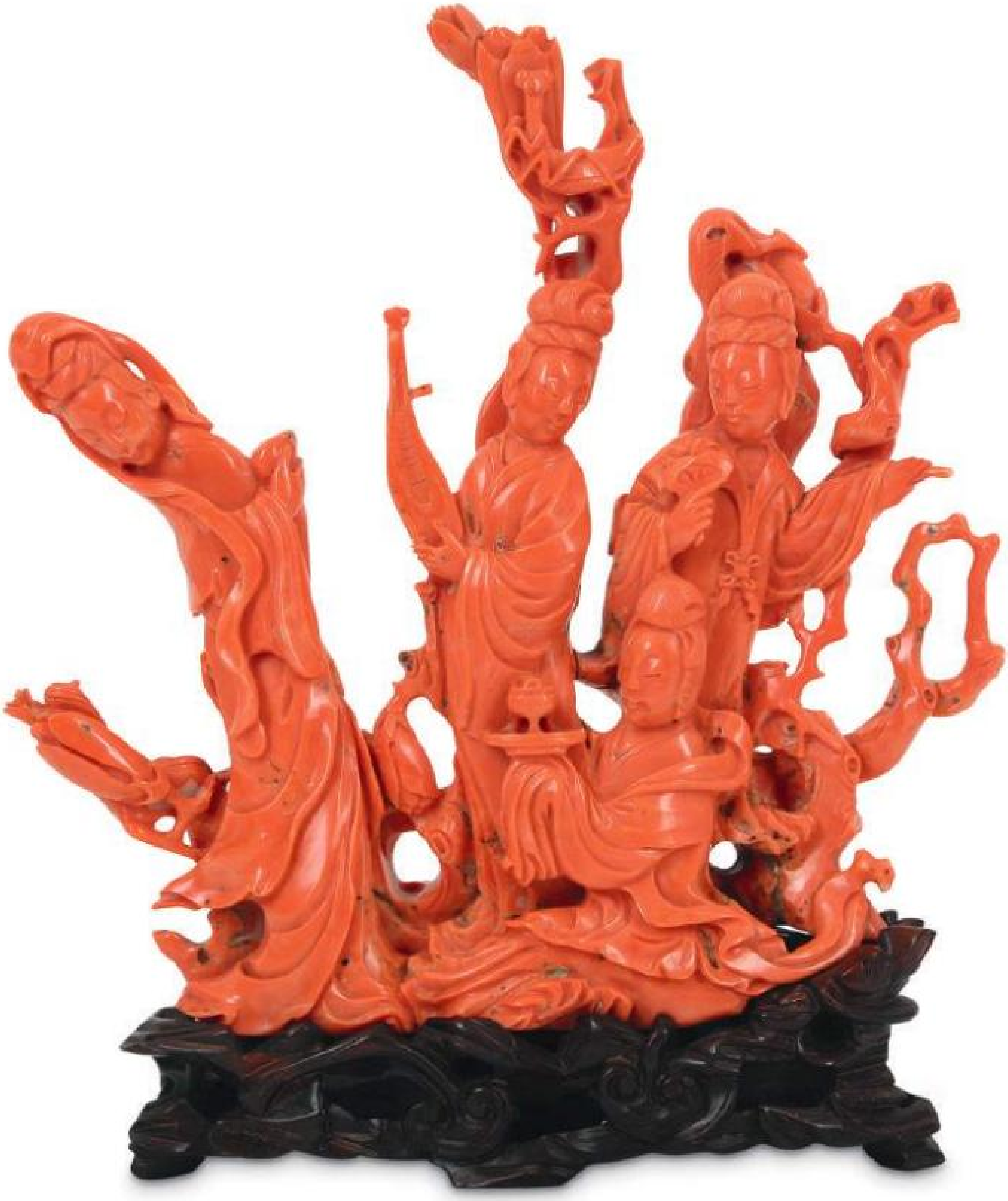
£400-600

218 λ

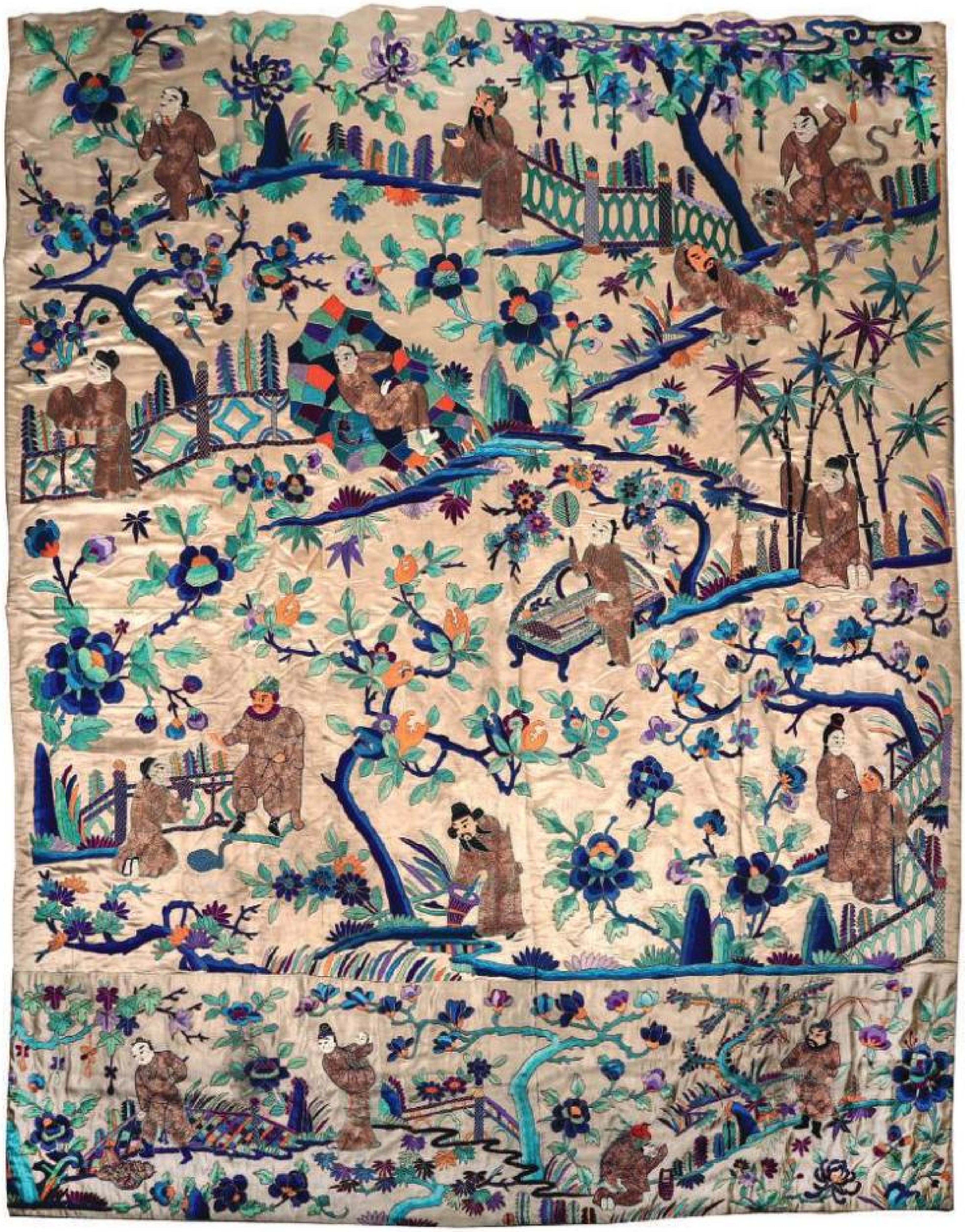
A LARGE CORAL 'IMMORTAL MAIDENS' CARVING.
Early 20th Century.
Carved as a group of four graceful Immortal maidens draped in flowing robes, one holding a peach, the second a lute, the third a *ruyi* sceptre, the fourth seated, holding an incense burner, all by a blossoming magnolia tree, together with a wood stand carved with *lingzhi* sprays, 25.8cm H, 22.5cm long. (2)

£2,000-3,000

二十世紀早期　珊瑚雕仕女像連木座



218



219 (part)

219

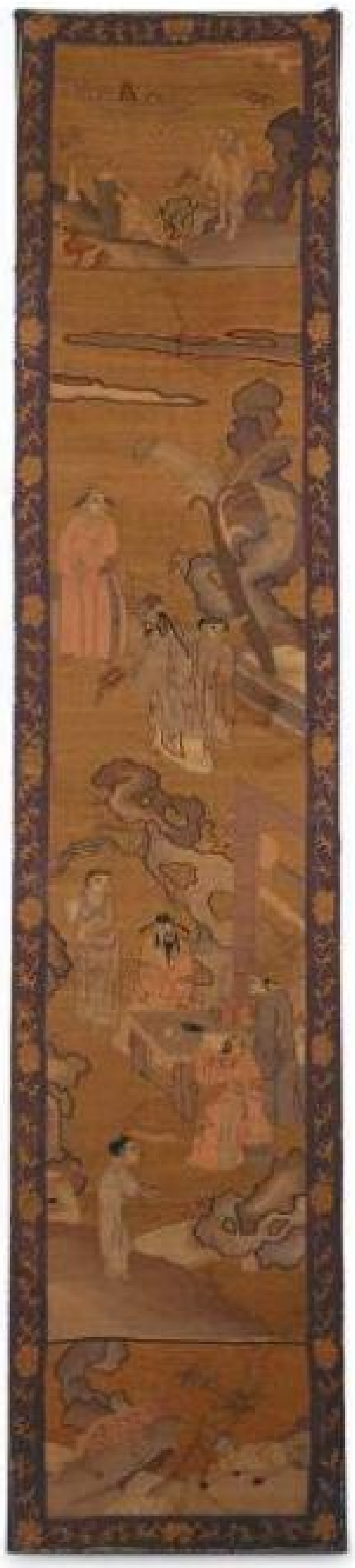
AN IVORY-GROUND EMBROIDERED SILK ‘TWENTY-FOUR PARAGONS OF FILIAL PIETY’ TEXTILE PANEL.

Late 19th /Early 20th Century.

Consisting of a large panel together with a fragment each similarly decorated embroidered in silk and gilt thread with figures engaged episodes from the literary classic, all against a buff ground, 202 x 260cm and 62 x 218cm. (2)

£600-800

十九世紀晚期 / 二十世紀早期　米白地二十四孝故事圖刺繡兩件



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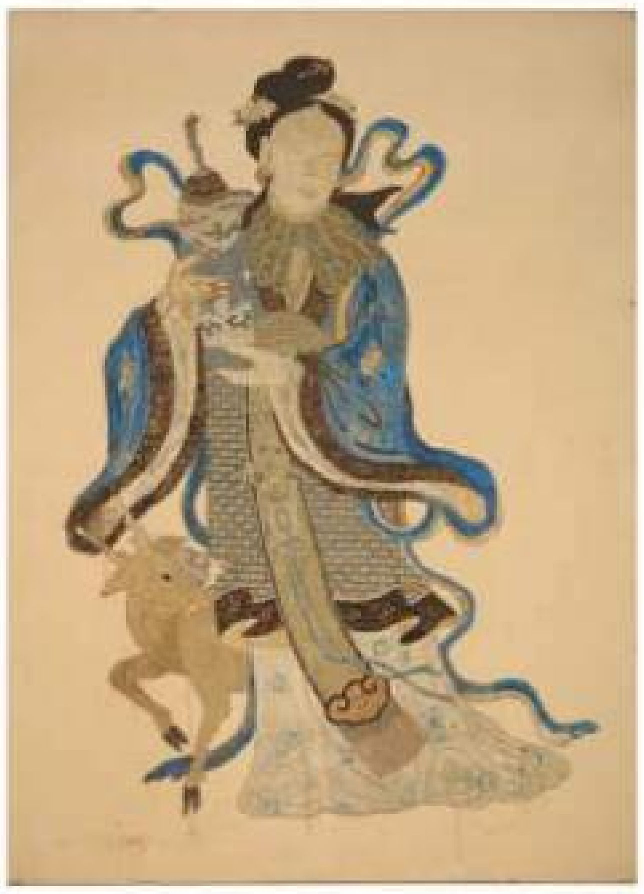

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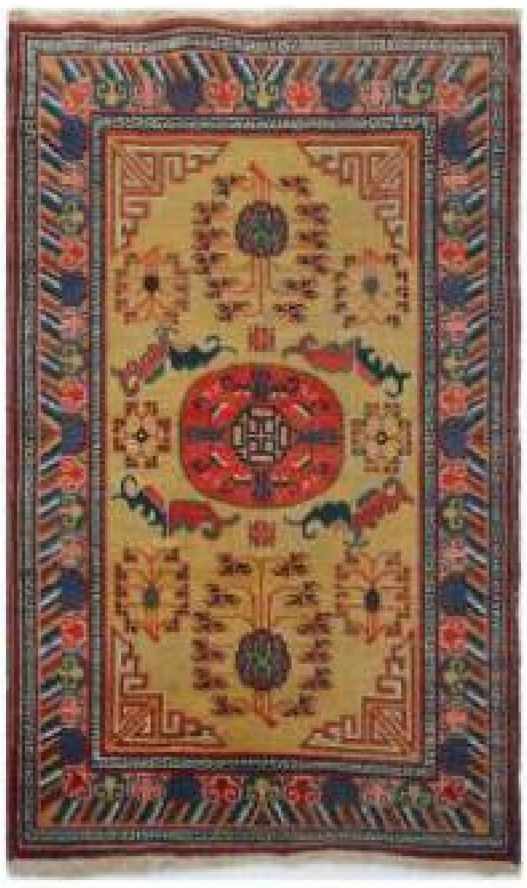

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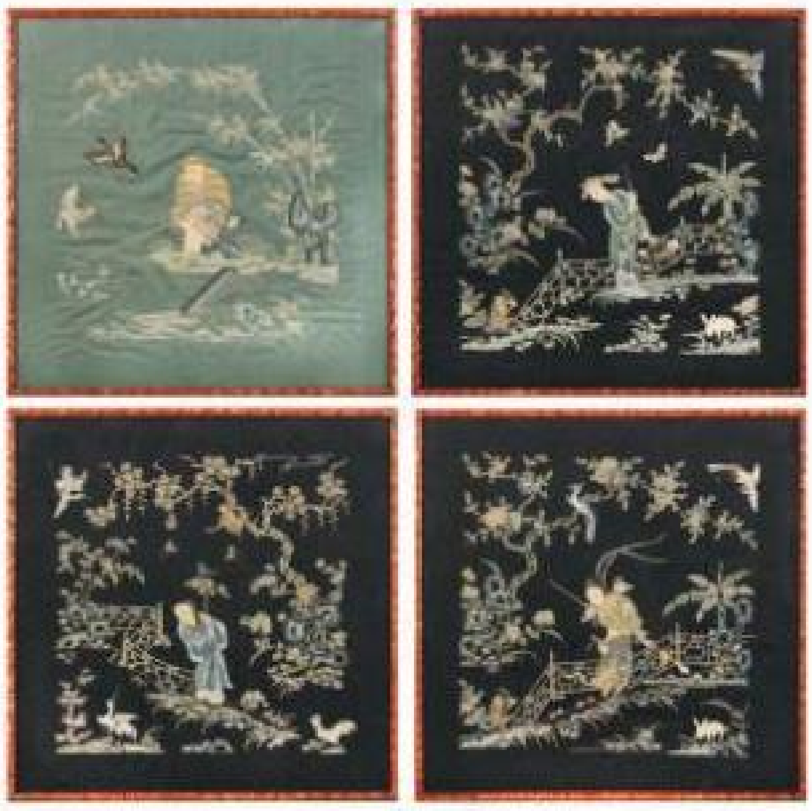

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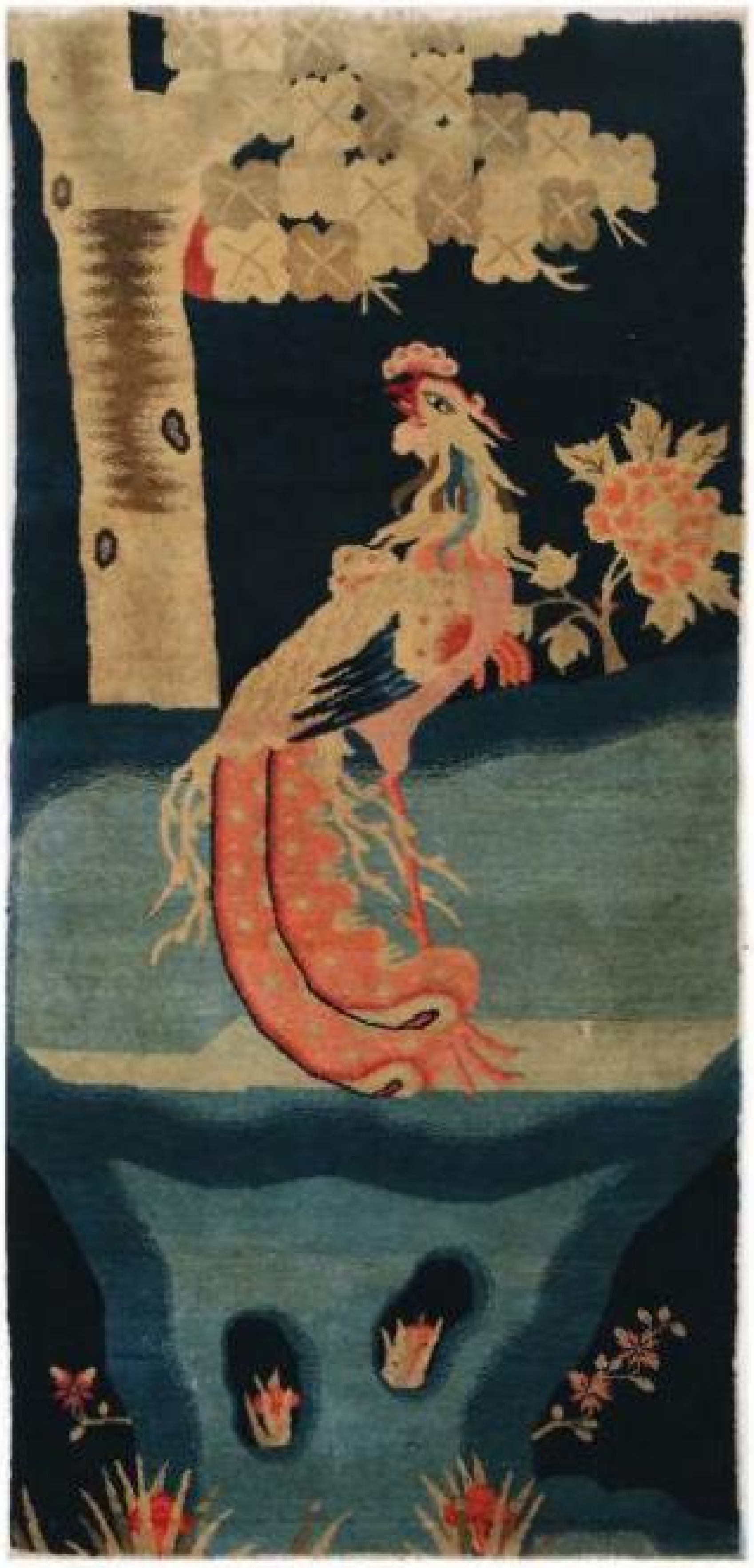


224

220
A KESI 'SAGES AND LOHAN' PANEL.
Qing Dynasty.
Woven on a gold ground with figures of five scholarly gentlemen and their three assistants near rockwork on a fenced terrace, two Lohan in a rocky landscape in the distance, 189 x 40cm.

£100-200

清　緙絲高士羅漢圖紋掛屏

221
A LARGE EMBROIDERY OF MAGU WITH A DEER.
Qing Dynasty.
Worked in silk and gilt thread, wearing long robes and a blue cape with flowing ribbons and a peacock collar, her hair arranged in a topknot held by a gold pin and decorated with roses, holding a jar in both hands, a small deer standing to her right side, all mounted on a large wood panel, 160.2 x 116cm.

£500-800

清　米黃地繡麻姑獻壽圖掛屏

222
A YELLOW-GROUND RUG.
Early 20th Century.
The field with a central roundel containing floral and geometric designs surrounded by stylised bats and tree branches, the edges with angular scrolls, all within a border of *ruyi* heads and stripes between key fret bands, 116.5 x 76.5cm.

£600-800

二十世紀早期　黃地雲紋地毯

223
FOUR EMBROIDERED 'IMMORTALS' SILK PANELS.
Late Qing Dynasty.
Three embroidered with an Immortal in a landscape against a dark blue ground, surrounded with auspicious fruit and animals, together with a panel decorated with a scholar fishing in a pond against a pale blue ground, all framed and glazed, 47 x 47cm. (4)

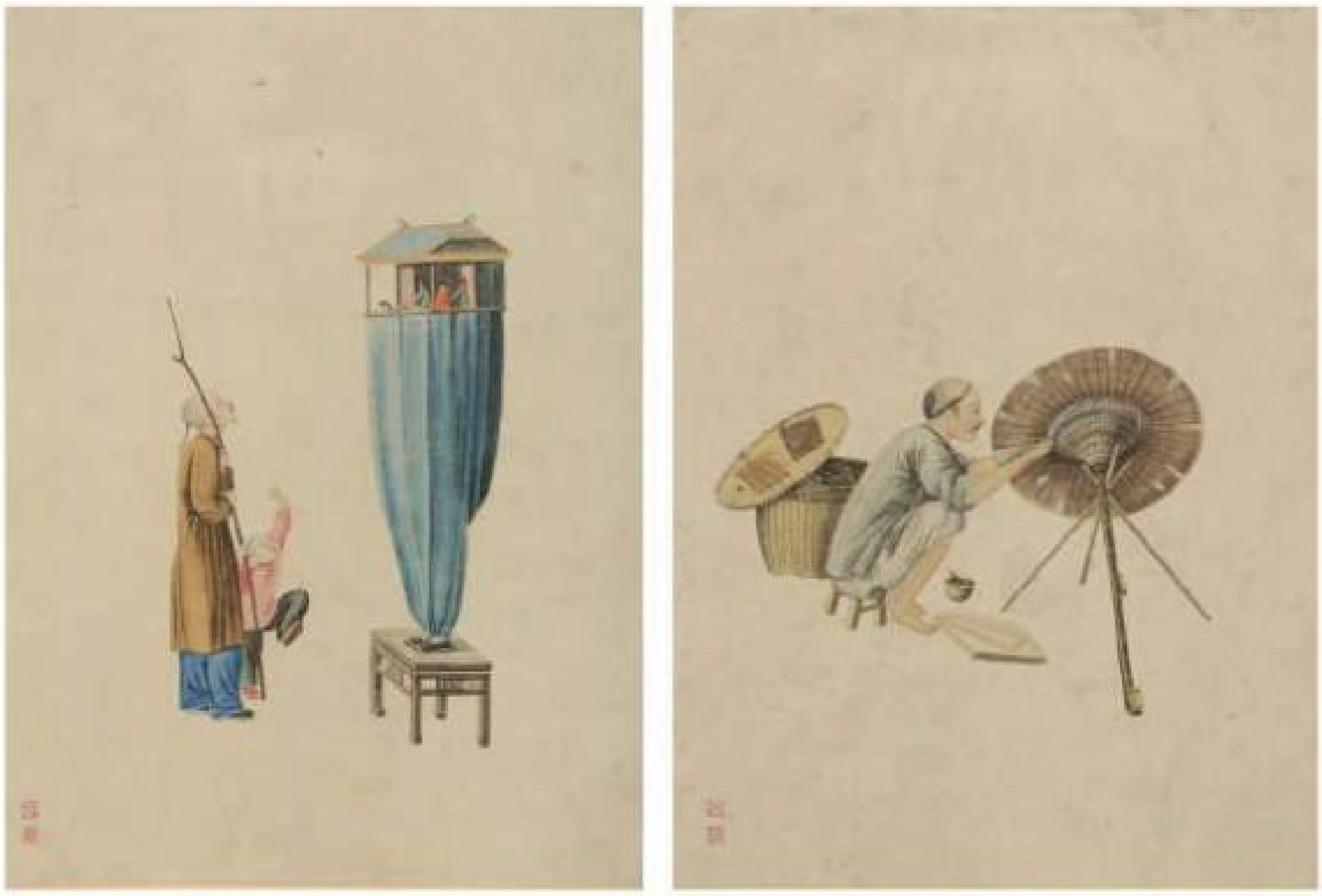
£500-800

清晚期　藍地繡仙人像掛屏四件

224
A BLUE-GROUND 'PHOENIX' RUG.
Early 20th Century.
Woven with a phoenix standing on a large rockwork with blossoms and *lingzhi* sprouting from its base, a leafy tree in the background, 175 x 87cm.

£300-400

二十世紀早期　藍地鳳紋地毯

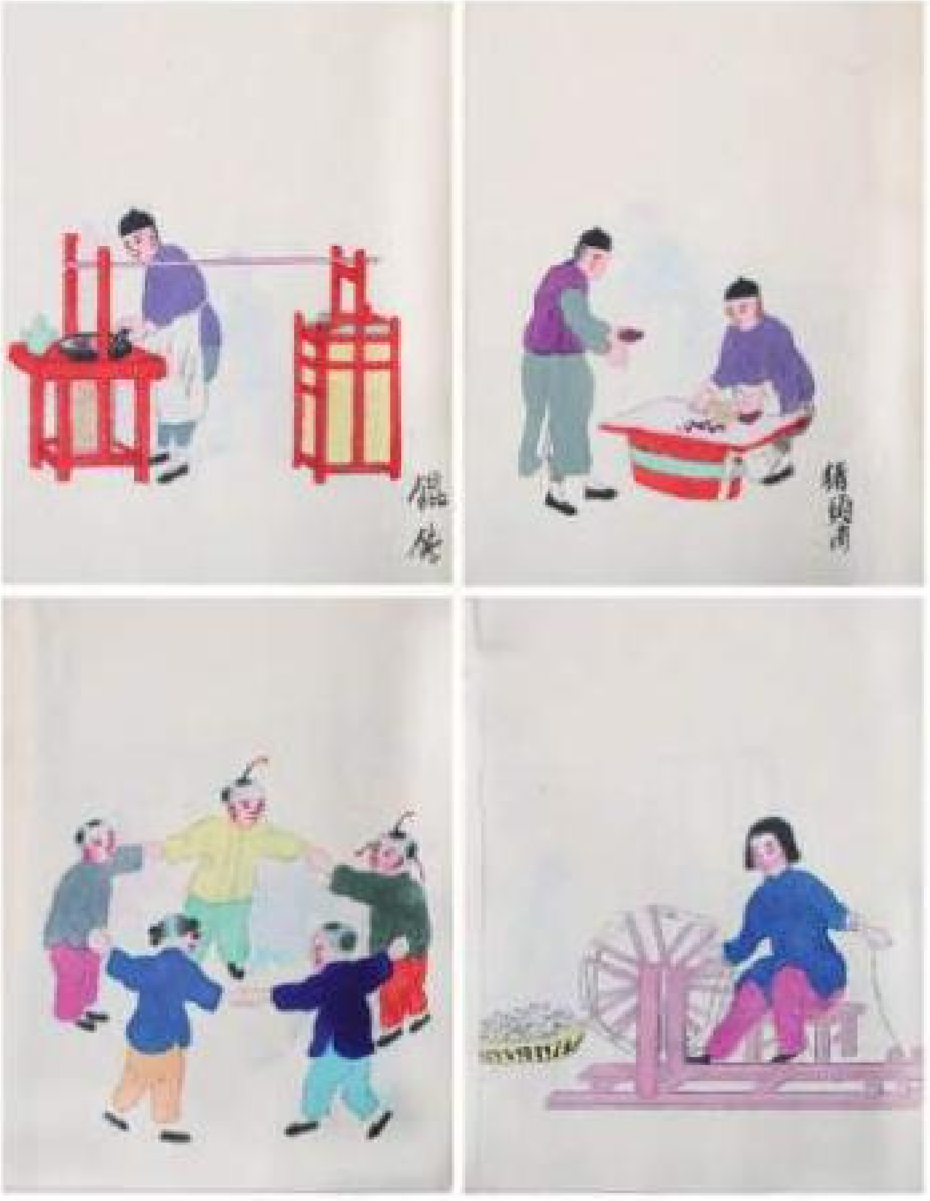


225

225
TWO EXPORT PAINTINGS.
Qing Dynasty, 19th Century.
One depicting an umbrella maker, the other a traditional street puppeteer and his small audience, framed and glazed, 36 x 26cm. (2)

£300-500

清十九世紀　外銷畫兩幅
For a very similar image of the one-man puppet show in the collection of the British Library see Frances Wood, *Chinese Illustrations*, 1985, no. 29.



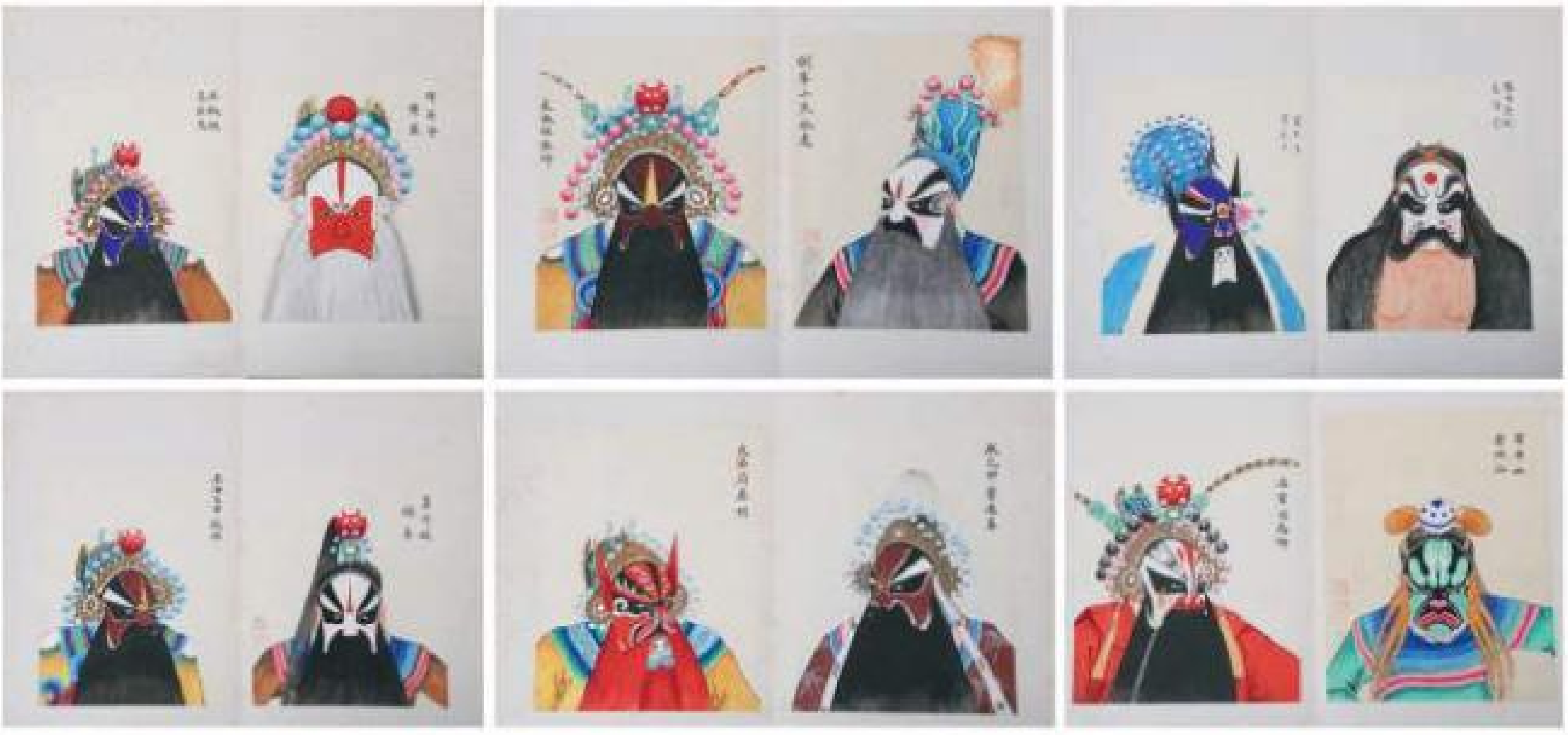
226 (detail)

226
TWO PITH PAINTING ALBUMS.
Late Qing Dynasty.
Each containing numerous brightly coloured sketches of tradespeople and street vendors, 15.5 x 14cm. (2)

Provenance: from the collection of Sir Lionel Henry Lamb (1900-1992). Lamb joined the China Consular Service in 1921, eventually taking charge of the British Embassy in Beijing as Chargé d'Affaires 1951-1953.

£200-300

清晚期　通草畫兩冊
來源：Lionel Henry Lamb爵士（1900-1992）收藏



227

227
AN ALBUM OF OPERA MASK PAINTINGS.
Late Qing Dynasty.
Comprising 12 paintings on paper of mask designs, butterfly bound, 21 x 16cm.

Provenance: from the collection of Sir Lionel Henry Lamb (1900-1992). Lamb joined the China Consular Service in 1921, eventually taking charge of the British Embassy in Beijing as Chargé d'Affaires 1951-1953.

£800-1,200

清晚期　京劇臉譜畫十二開
來源：Lionel Henry Lamb爵士（1900-1992）收藏

228
A SET OF TWELVE ALBUM LEAVES.
Late Qing Dynasty.
Painted with ladies, their attendants, guests, activities and pastimes, mounted, framed together and glazed together, 23.5 x 18cm or 23.5 x 20cm.

£300-500

清晚期　繪人物故事圖冊頁十二張

229
A PAINTING OF SHOU LAO.
20th Century.
Framed and glazed, 67 x 42.5cm.

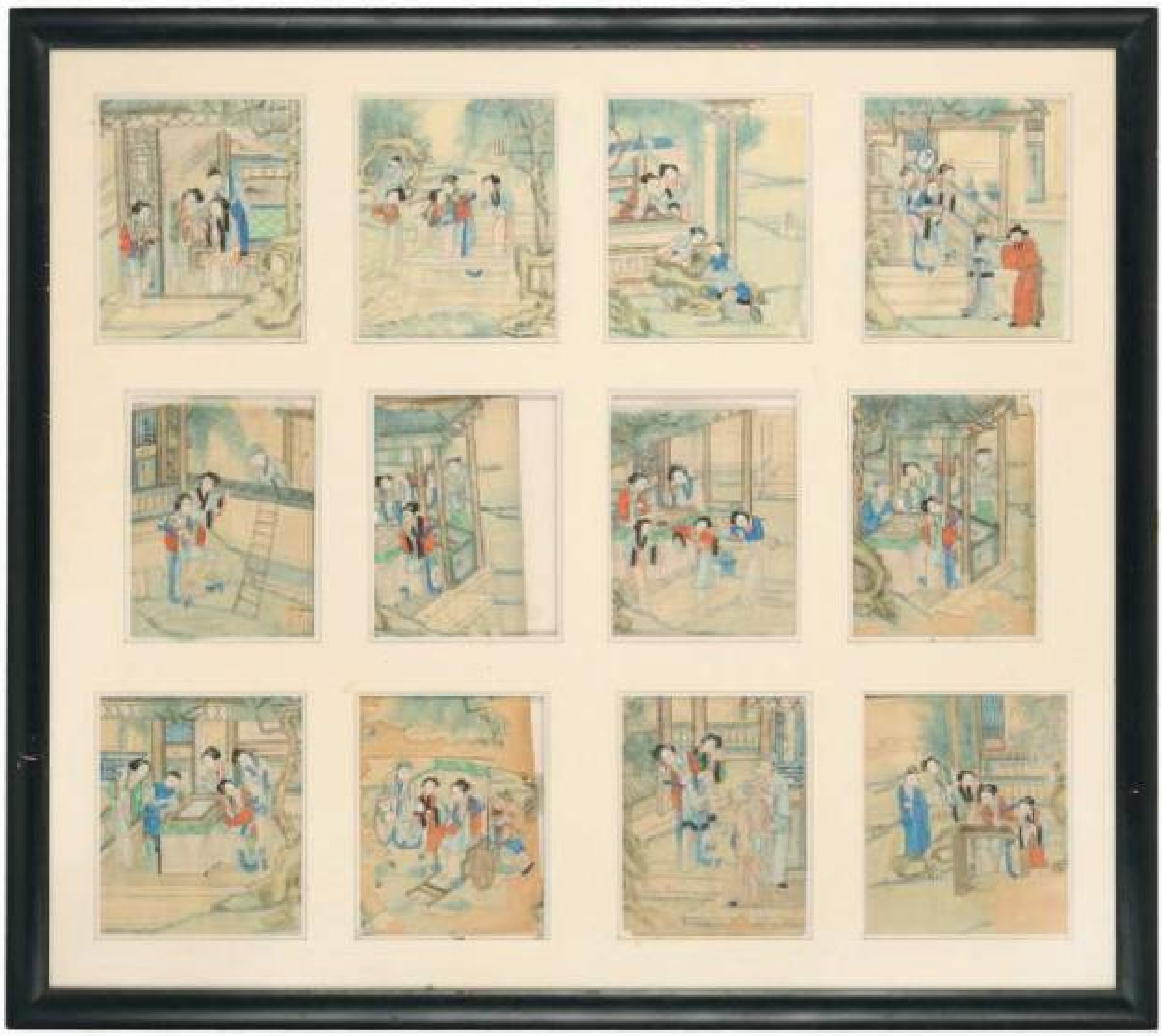
£300-500

二十世纪 壽佬像
款识：多寿 辛酉年 侯番跃
鈐印：「阿耀」

230
A PAIR OF PITH PAPER PAINTINGS OF PRECIOUS OBJECTS.
Qing Dynasty 19th Century.
Together with two other paintings and three prints, 39 x 17cm, 24 x 17cm, 25 x 16.5cm, 21 x 16.5cm, 18 x 15cm. (7)

£100-200

清十九世紀　版畫三幅及外銷畫四幅



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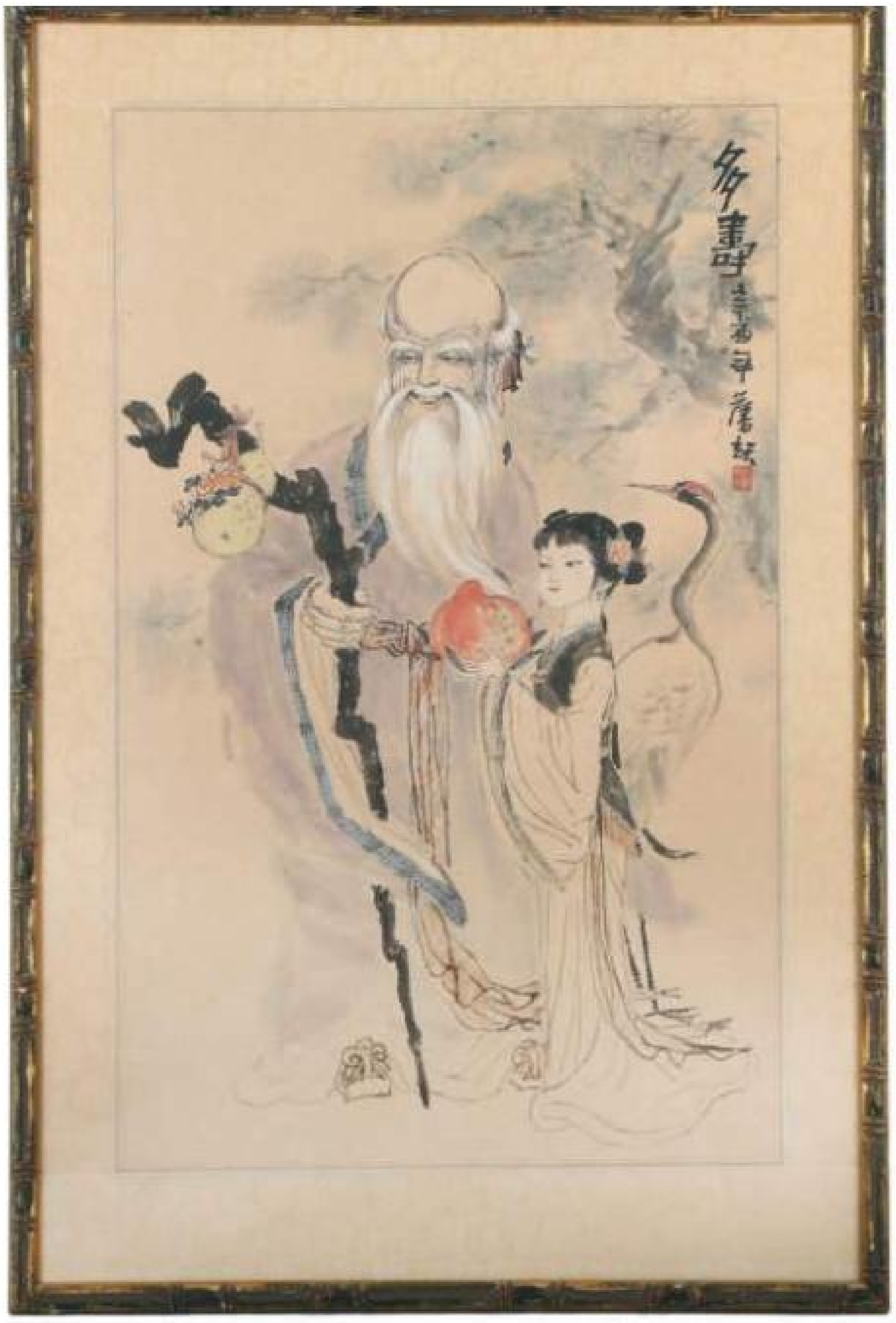

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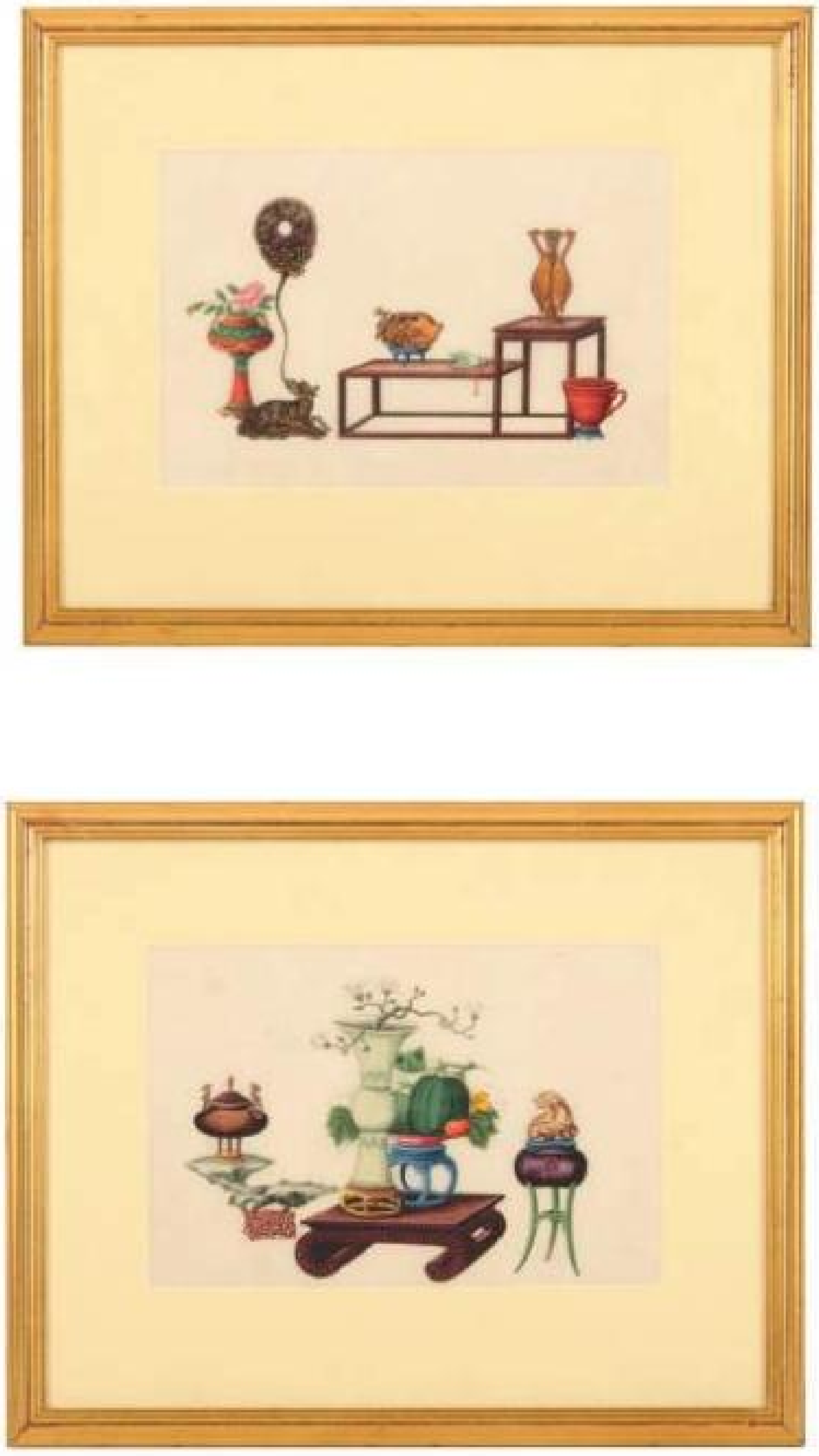


230 (part)

MEMOIRS AND OBSERVATIONS

Typographical, Physical, Mathematical, Mechanical, | Natural, Civil, and Ecclesiastical,

Made in a late

JOURNEY

Through the

EMPIRE of CHINA,

By LOUIS LE COMPTE

231

232

231

MEMOIRS AND OBSERVATIONS TYPOGRAPHICAL, PHYSICAL, MATHEMATICAL, MECHANICAL, NATURAL, CIVIL, AND ECCLESIASTICAL, MADE IN A LATE JOURNEY THROUGH THE EMPIRE OF CHINA, AND PUBLISHED IN SEVERAL LETTERS PARTICULARLY UPON THE CHINESE POTTERY AND VARNISHING, THE SILK AND OTHER MANUFACTURES, THE PEARL FISHING, THE HISTORY OF PLANTS AND ANIMALS, DESCRIPTION OF THEIR CITIES AND PUBLICK WORKS, NUMBER OF PEOPLE, THEIR LANGUAGE, MANNERS AND COMMERCE, THEIR HABITS, OECONOMY, AND GOVERNMENT, THE PHILOSOPHY OF CONFUCIUS, THE STATE OF CHRISTIANITY : WITH MANY OTHER CURIOUS AND USEFUL REMARKS.
1697.
London, by Louis le Comte, [24], 527, [1] p., [5] leaves of plates, frontis. (port.), 3 plt. (2 fold.), folding table, the first English edition of his memoires originally published in French a year earlier, the engraved frontispiece portrait of Emperor Cam-hy [Kangxi] signed "M. Vander Gucht sculp.", other folding plates depicting "The throne of the emperor of China", "Outom-Chu, a tree in China", "The observatory at Pekin" (folding) and a folding table of "All the words that form the Chinese tongue", 20 x 12.5 x 4.3cm.

Provenance: Society for the Propagation of the Gospel in Foreign Parts, 13 Tufton Street, London [bookplate]

£800-1,200

一六九七年倫敦　《中國近事情報道》英文版，李明

Louis Le Comte (1655-1728) began his novitiate in October 1671, was sent to China as a mathematician and a member of the 1687 Jesuit mission under the leadership of Jean de Fontaney, and returned to Europe in 1691. The book, which includes a portrait of the Emperor Kangxi, was included in the National Palace Museum exhibition, *Emperor Kangxi and the Sun King Louis XIV*, 2011, cat. no. II-9.

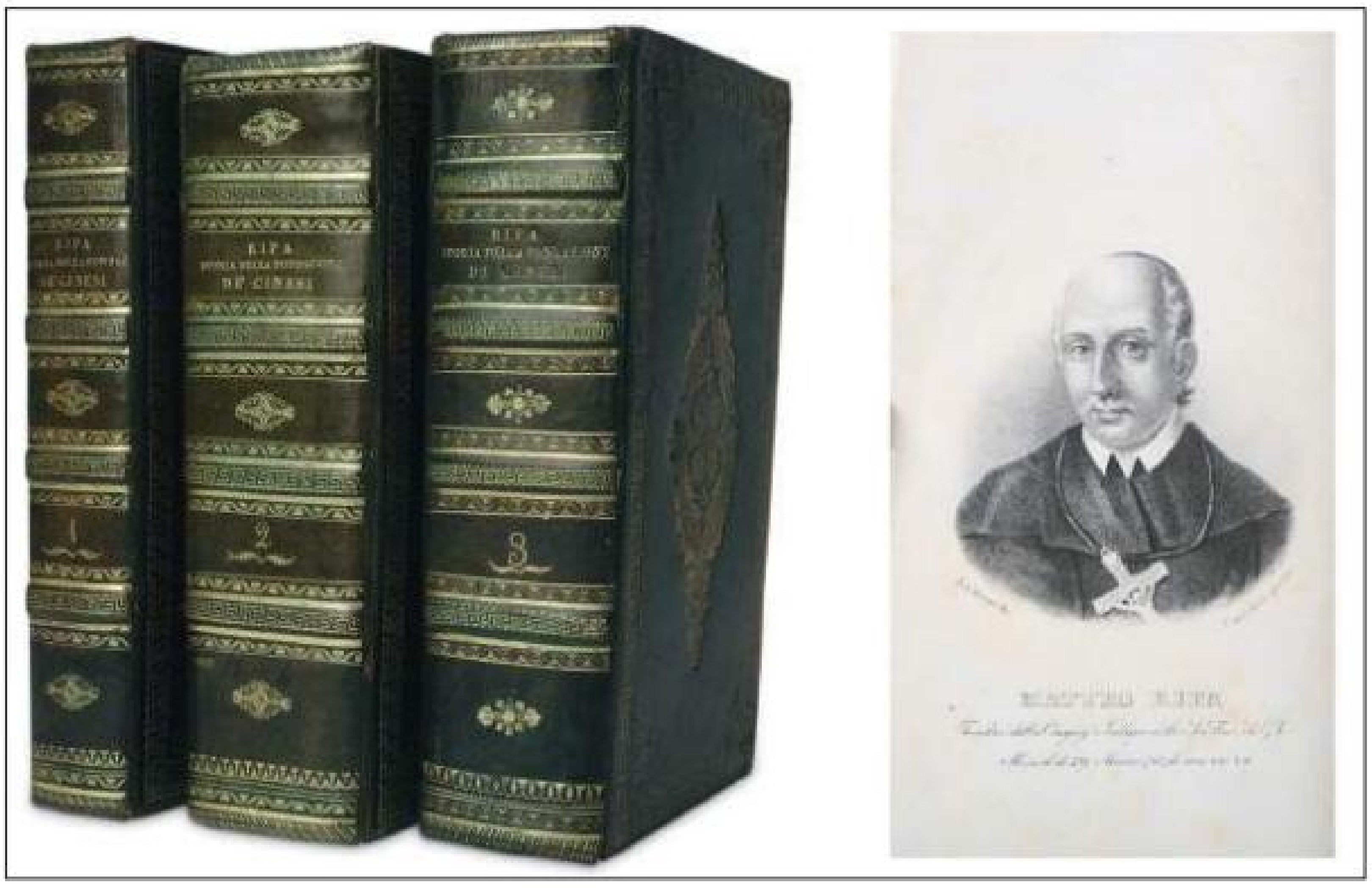
232

ISTORIA DELL' EDITTO DELL' IMPERATORE DELLA CINA, IN FAVORE DELLA RELIGIONE CRISTIANA. COLL'AGGIUNTA D'ALCUNE NOTIZIE INTORNO GLI HONORI, CHE I CINESI RENDONO A CONFUSIO, & À DEFONTI.
1669.
Turin, Gio. Battista Zappata, by Charles Le Gobien, 254 pages, [9, index], [1, blank], first Italian edition bound in contemporary vellum, text in Italian, 17 x 11.5 x 2.5cm.

£1,500-2,000

一六六九　《詔令文書》意大利文版，查爾斯・勒・戈比恩

This Italian language version of the 1692 Imperial Edict of Toleration is accompanied by details of the extensive negotiations between Jesuit missionaries and the Kangxi Emperor as well as an explanation of the Chinese rite which the Jesuits employed. The significance of this edict cannot be underestimated opening the Imperial workshops up to Western technologies and introducing a range of Jesuit artists to court including Giuseppe Castiglione (1688-1766).



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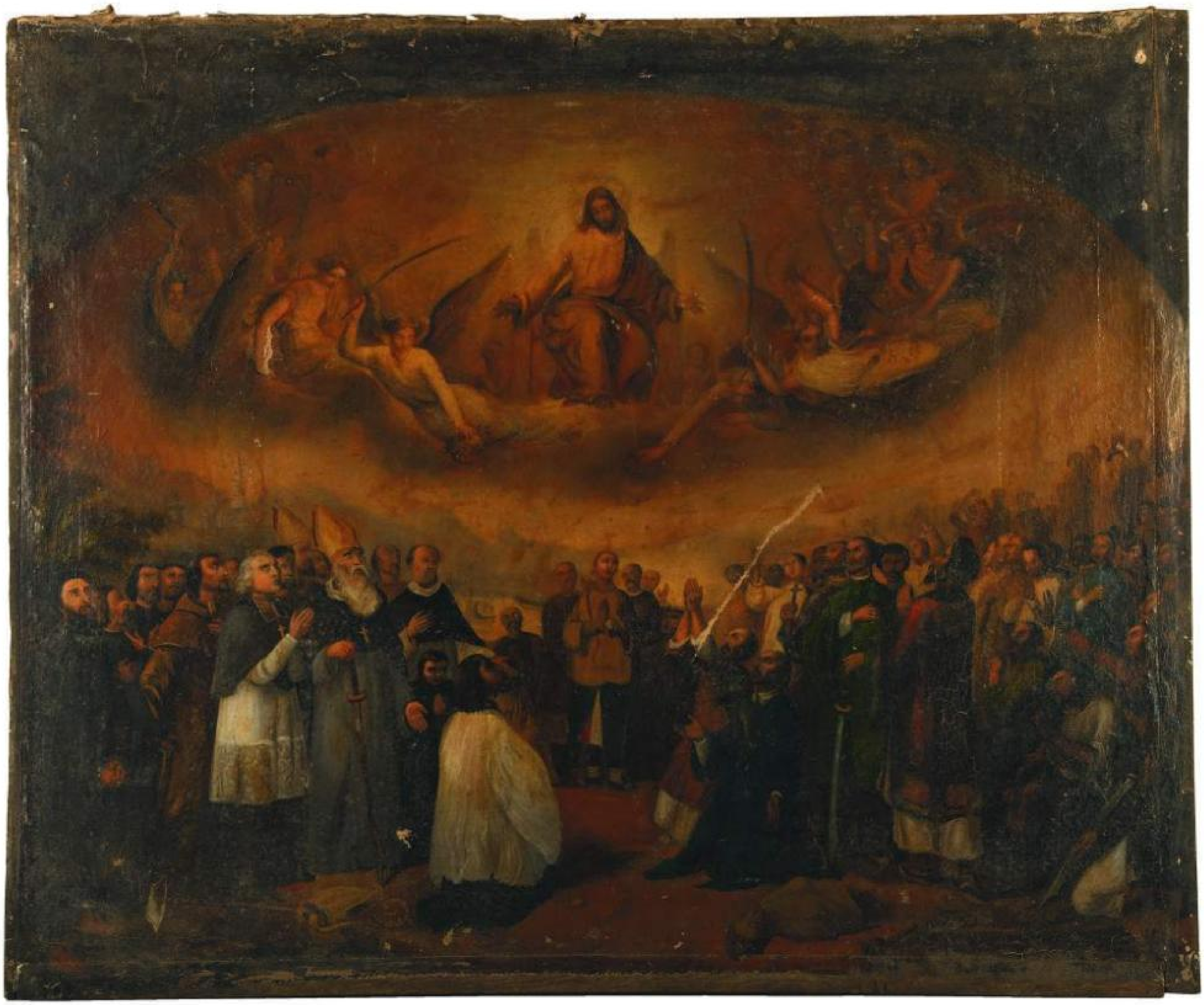

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STORIA DELLA FONDAZIONE DELLA CONGREGAZIONE E DEL COLLEGIO DE CINESI SOTTO IL TITOLO DELLA SACRA FAMIGLIA DI G.C. SCRITTA DALLO STESSO FONDATORE MATTEO RIPA E DE' VIAGGI DA LUI FATTI.

1832.

Naples, Tipografia Manfredi, by Matteo Ripa, first edition, pp.[iv], iv, 504, portrait frontispiece of Ripa; [iv], 507, [1, blank]; 480, bound in contemporary green morocco, richly gilt, 3 volumes, text in Italian, 22.5 x 23.5cm. (3)

£1,000-1,500

一八三二　《教會與學院的歷史》，馬國賢

Matteo Ripa (1682-1746) was an Italian Jesuit missionary and a court artist during the reign of Kangxi Emperor 1711-1723. He introduced copperplate engraving to China and his series of prints depicting the Summer Mountain Retreat is held in the Imperial Collection of the National Palace Museum (New Visions at the Ch'ing Court: Giuseppe Castiglione and Western-Style Trends, 2007, cat. no. 4). This memoir describes details of his time at the Imperial court including detailed descriptions of the Imperial gardens.

234

AN OIL PAINTING DEPICTING GIOVANNI DA MONTICORVINO (1247-1328).

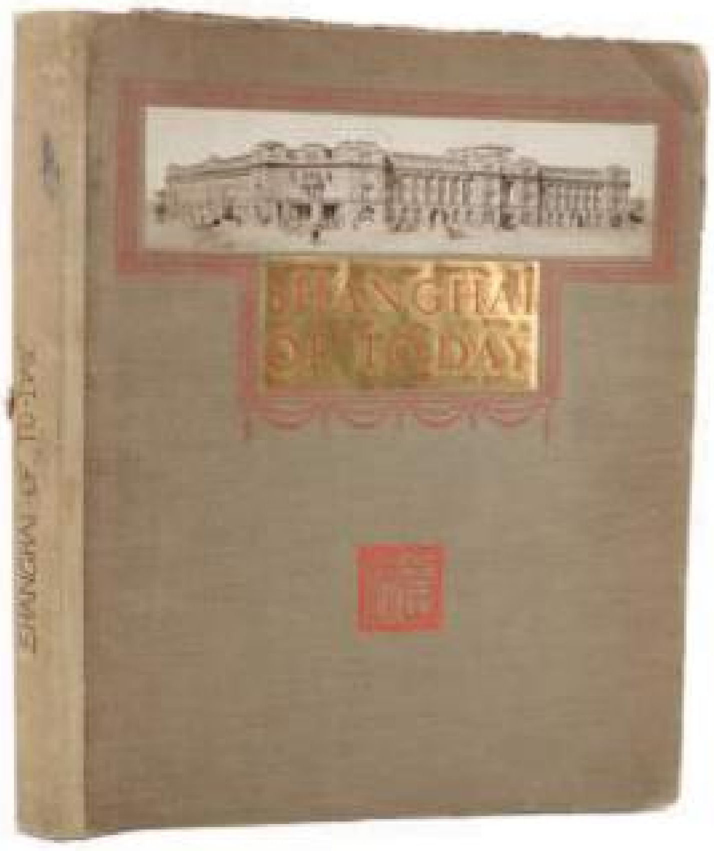
Qing Dynasty. 19th Century.

Showing a group of church figures of devotees and Ecclesiastes lead by Da Monticorvino to the left and a large group of converts to the right, above them the heavens open to reveal Jesus surrounded by angels, blessing his followers, 118 x 98cm.

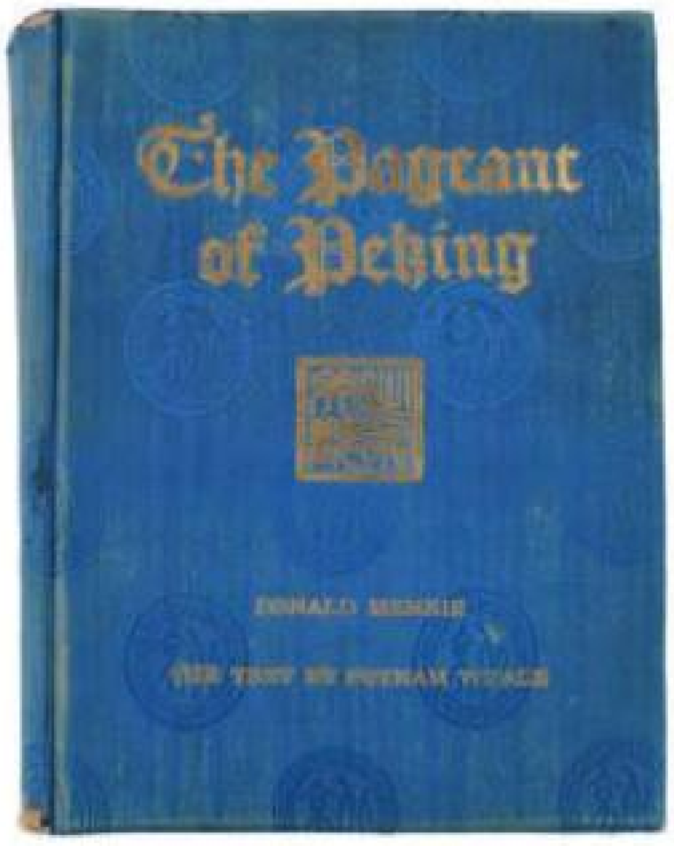
£2,000-3,000

十九世紀　布面油畫　《若望・孟高维诺及信徒》

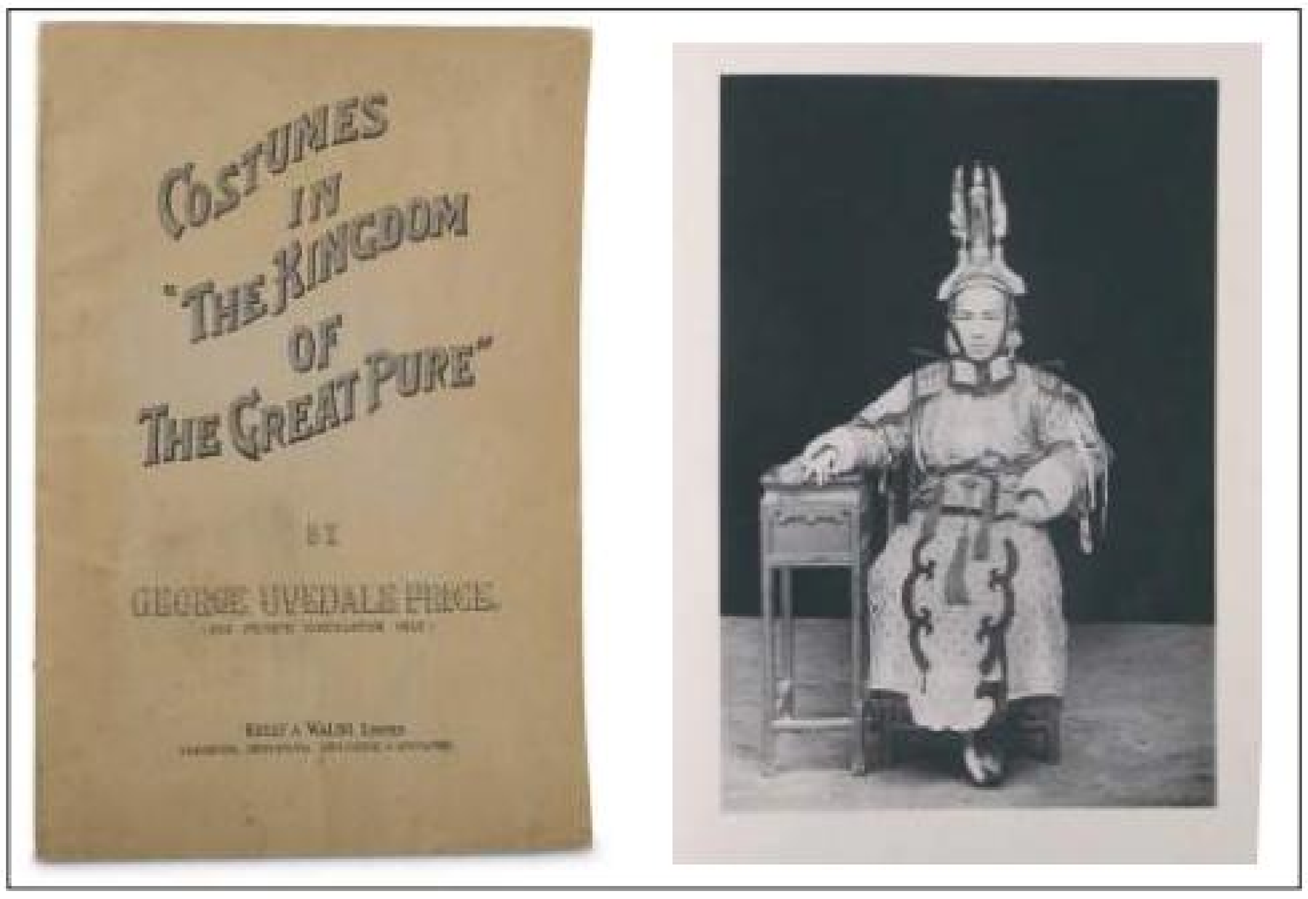
Giovanni da Monticorvino (1247 - 1328) was an Italian Franciscan missionary, founder of the first successful missions in India and China, in 1308 consecrated as the first archbishop of Beijing.


SHANGHAI OF TO-DAY

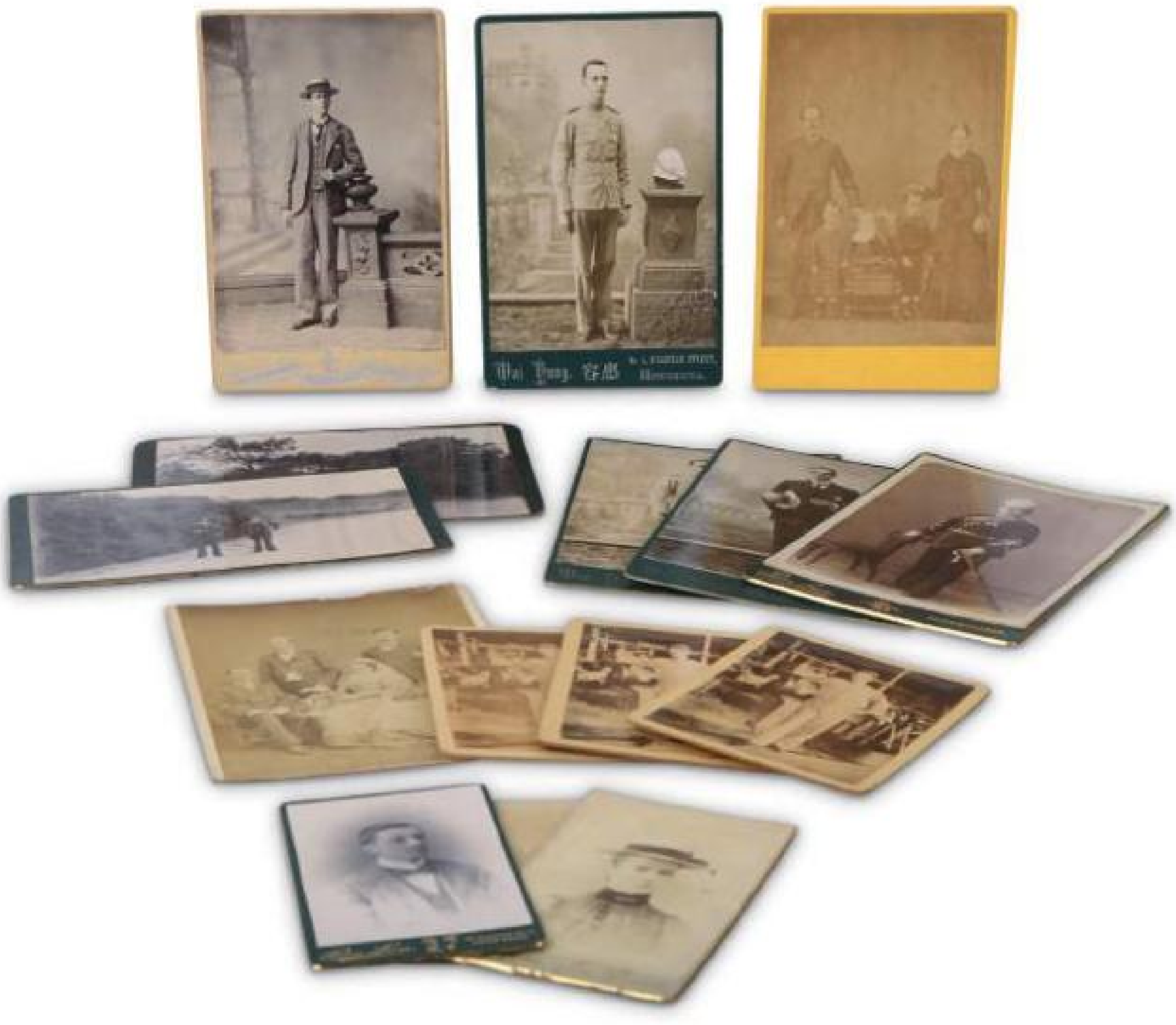
235


The Pageant of Peking
DONALD MENNIE
THE TEXT BY PUTNAM WEALE

236


COSTUMES IN "THE KINGDOM OF THE GREAT PURE"
BY
GEORGE UVEDALE PRICE

237



238

235
SHANGHAI OF TO-DAY: A SOUVENIR ALBUM OF FIFTY VANDYCK PRINTS OF "THE MODEL SETTLEMENT"
1928.
Shanghai, Kelly & Walsh, by OM Green, 15 pages, [50] leaves of plates, 31.5 x 25.5cm.

£500-800

一九二八 《上海今日風采》

236
THE PAGEANT OF PEKING, COMPRISING SIXTY-SIX VAN DYCK PHOTOGRAVURES OF PEKING AND ENVIRONS.
1920.
Shanghai, A.S. Watson & Co, introductory text by Putnam Weale, with 66 tipped in photogravures by Donald Mennie, LIMITED EDITION no. 453 of 1000, 39.5 x 30 x 4cm.

£600-800

一九二零 《北京美觀》，唐納德.曼尼攝影

237
COSTUMES IN "THE KINGDOM OF THE GREAT PURE".
[circa 1895].
Yokohama, Hong Kong, Shanghai, & Singapore, Kelly & Walsh, by George Uvedale Price, [iii], [1, blank], 7 plates, wrappers, printed for private circulation, 40 x 29cm.

£1,500-2,000

約一八九五 《清朝服饰》，喬治・沃夫代・派斯

This rare photobook, depicts various photographs of Imperial and civil dress. Though Price is known to have produced various photographic publications, this is the only one known to have been for private circulation.

238
A COLLECTION OF CARTE-DE-VISITE AND PHOTOGRAPHS.
19th/early 20th Century.
Including works from Pun Lun, H Yera, Wai Yung and A Fong, 8.5 x 6 - 15 x 10.2cm. (15)

£150-200

十九 / 二十世紀早期 老照片一套

239
A POSTER OF CHIANG KAI-SHEK (1887-1975).
Circa 1940s.
A large official poster of the leader of the Republic of China between 1928 and 1975, modelled after a full-length photograph taken circa 1940, 76 x 54cm.

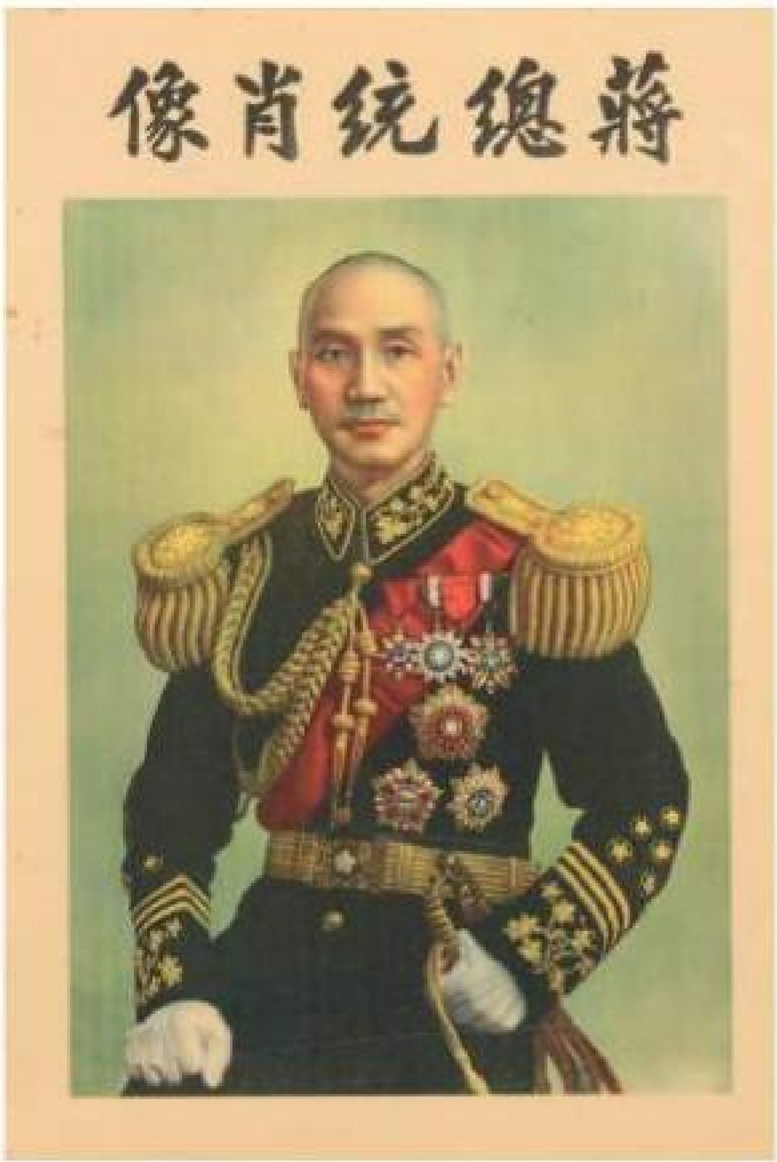
£500-800

約一九四零　蔣介石肖像海報

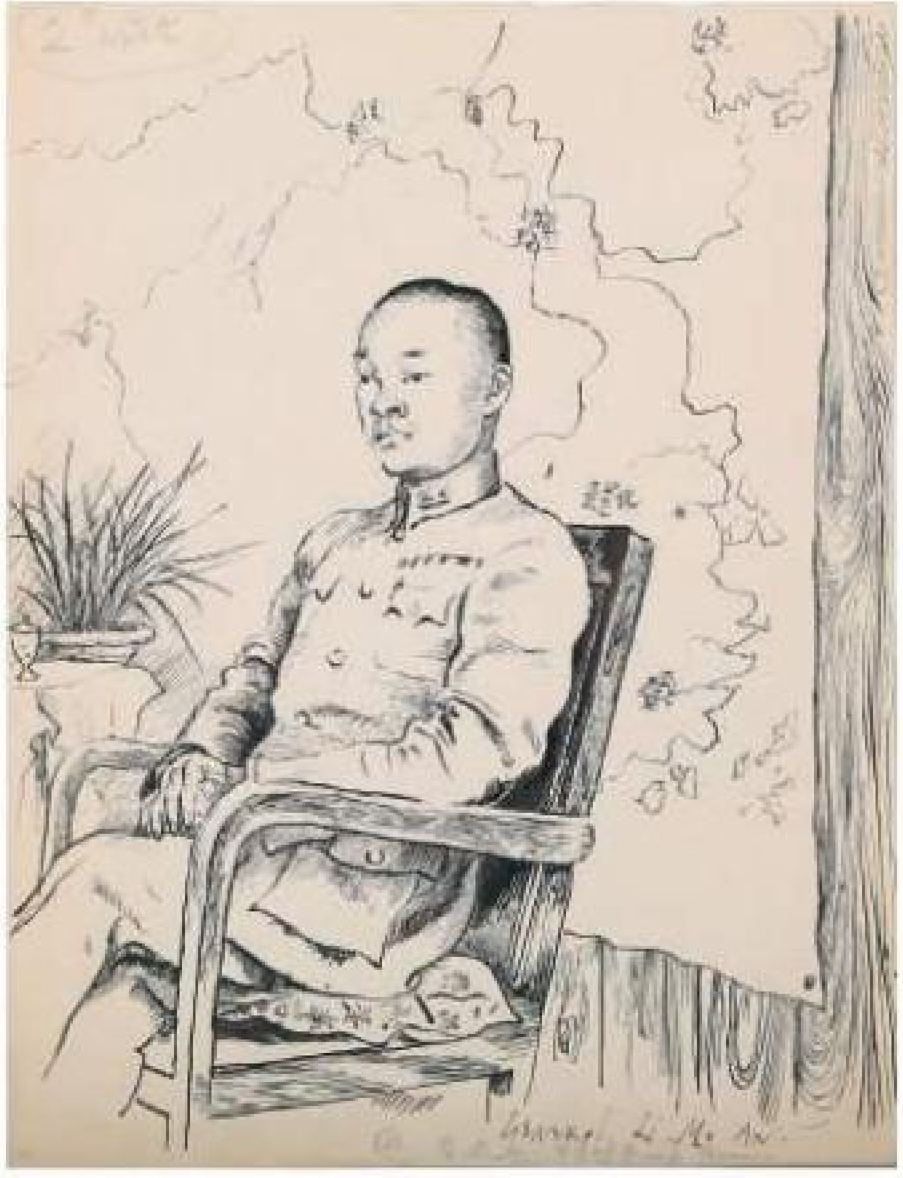
240
CECIL BEATON (1904-1980).
1944.
General Li Mo An, ink on paper, 32.5 x 24.5cm.
一九四四　李默庵肖像畫

£500-800

Li Mo'an (1904-2001) was a Guomindang general from Changsha, Hunan province.



239

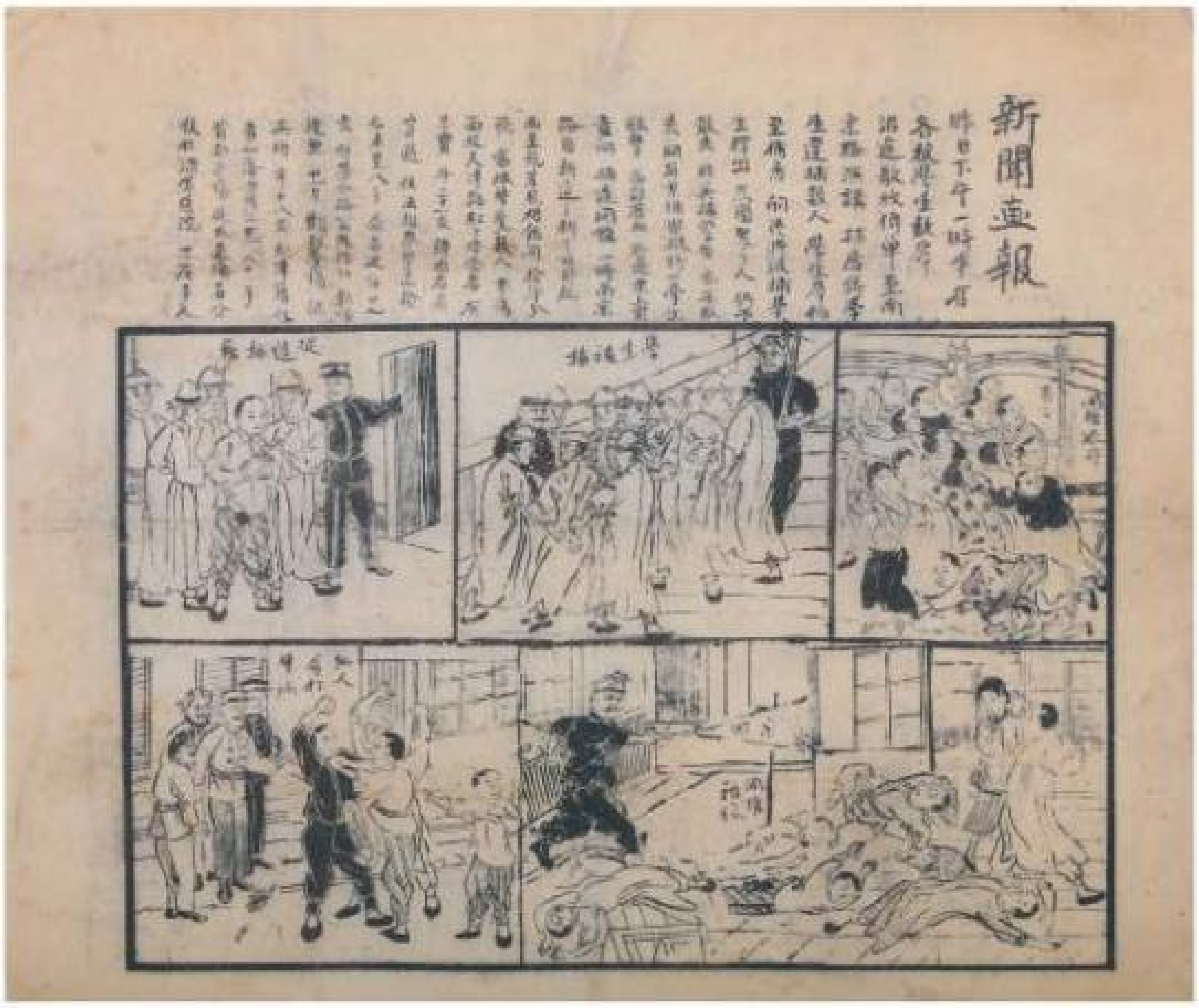


240

241
A RARE WOODBLOCK PRINTED NEWSPAPER FRAGMENT FROM THE XINWEN HUABAO.
Circa 1930.
Comprising of an article detailing a student protest illustrating below with a series of woodcut illustrations, 32 x 28cm.

£200-300

約一九三零　《新闻画报：学生游行新闻一则》

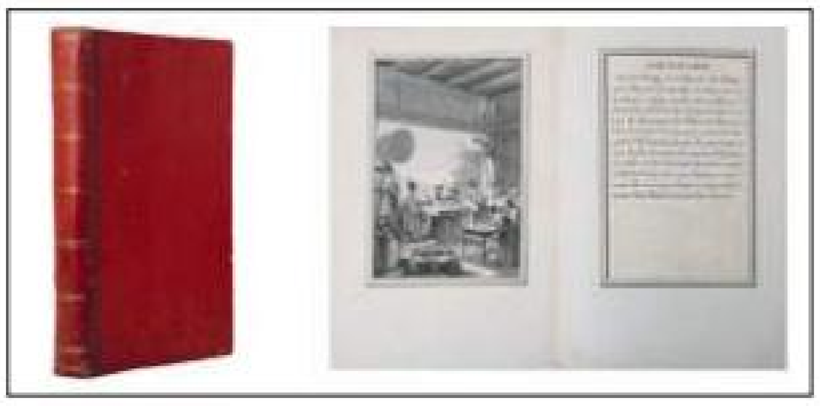


241

242
A COLLECTION OF SUTRAS.
Tibet, 20th Century.
(4)
£100-200

西藏二十世紀　佛經四套

242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243

ABRÉGÉ HISTORIQUE DES PRINCIPAUX TRAITS DE LA VIE DE CONFUCIUS, CÉLÈBRE PHILOSOPHE CHINOIS. ORNÉ DE 24 ESTAMPES IN 4TO. GRAVÉES PAR HELMAN, D'APRÉS DES DESSINS ORIGINAUX DE LA CHINE ENVOYÉS À PARIS PAR M. AMIOT, MISSIONAIRE À PÉKIN, ET TIRÉS DU CABINET DE MR. BERTIN, MTRE ET ANCIEN SRE D'ETAT. [bound with] FAITS MÉMORABLES DES EMPEREURS DE LA CHINE, TIRÉS DES ANNALES CHINOISES, DÉDIÉS À MADAME.
1786, 1788.
Paris, chez l'Auteur, two works bound in one volume, [iv, engraved title & dedication], [48, engraved captions], 24 plates; [ii, engraved title & dedication], [44 of 48 engraved captions], 24 plates, bound in 19th Century quarter morocco over red glazed boards, text in French, 28 x 20.5cm.

£1,200-1,500

一七八六、一七八八　《孔子畫傳》、《帝鑒圖說》綁定一冊
The two lavishly illustrated works bound within a single volume are 18th Century versions based on original Chinese works: the first, depictions from the life of Confucius, based on Chinese drawings brought to Paris from the Jesuit missionary Jean Joseph Marie Amiot (1718-1793). The second suite of engravings the title, these engravings were copied from Chinese drawings in the collection of Henri Bertin, now in the Bibliothèque Nationale de France, themselves derived from a later Chinese edition of the Dijian tushuo (1573).

244

MÉMOIRES CONCERNANT L'HISTOIRE, LES SCIENCES, LES ARTS, LES MOEURS, LES USAGES, &C. DES CHINOIS: PAR LES MISSIONAIRES DE PEKIN, 7. TOME SEPTIEME.
1782.
Paris, Chez Nyon, by Amiot, Jean-Joseph-Marie Amiot (and others), first edition of seventh volume only, pp.xii, (iii)-x, 396, 33 plates, bound in contemporary leather, 27 x 20cm.

Provenance: from the collection of Sir Lionel Henry Lamb (1900-1992). Lamb joined the China Consular Service in 1921, eventually taking charge of the British Embassy in Beijing as Chargé d'Affaires 1951-1953.

£800-1,200

一七八二　《北京傳教士關於中國歷史、科學、藝術、風俗、習慣錄》第七冊
來源：Lionel Henry Lamb（1900-1992）收藏。Lamb於1921年加入中國領事處，最終在1951年至1953年間擔任英國駐北京大使館的負責人
The seventh volume of this massive encyclopedic compendium of material on Chinese civilisation.

245

MÉMOIRES CONCERNANT L'HISTOIRE, LES SCIENCES, LES ARTS, LES MOEURS, LES USAGES, &C. DES CHINOIS: PAR LES MISSIONAIRES DE PEKIN, 8. TOME HUITIEME.
1782.
Paris, Chez Nyon, by Amiot, Jean-Joseph-Marie Amiot (and others), first edition of eighth volume only, pp.viii, 375, [1], 30 plates, 27 x 20cm.

Provenance: from the collection of Sir Lionel Henry Lamb (1900-1992). Lamb joined the China Consular Service in 1921, eventually taking charge of the British Embassy in Beijing as Chargé d'Affaires 1951-1953.

£800-1,200

一七八二　《北京傳教士關於中國歷史、科學、藝術、風俗、習慣錄》第八冊
來源：Lionel Henry Lamb（1900- 1992）收藏。Lamb於1921年加入中國領事處，最終在1951年至1953年間擔任英國駐北京大使館的負責人
The eighth volume of this massive encyclopedic compendium of material on Chinese civilisation. With Amiot's Suite des vies ou portraits des celebres Chinois, and a supplement to his Art militaire des Chinois, with thirty engraved plates.

246

DICTIONARY OF ARCHAIC CHINESE CHARACTERS [*yin xu wen zi lei bian, XIV juan; yin xu shu qi kao shi, I jian*].
1923.
By Luo Zhenyu, five volumes, 29 x 18cm. (5)

£500-800

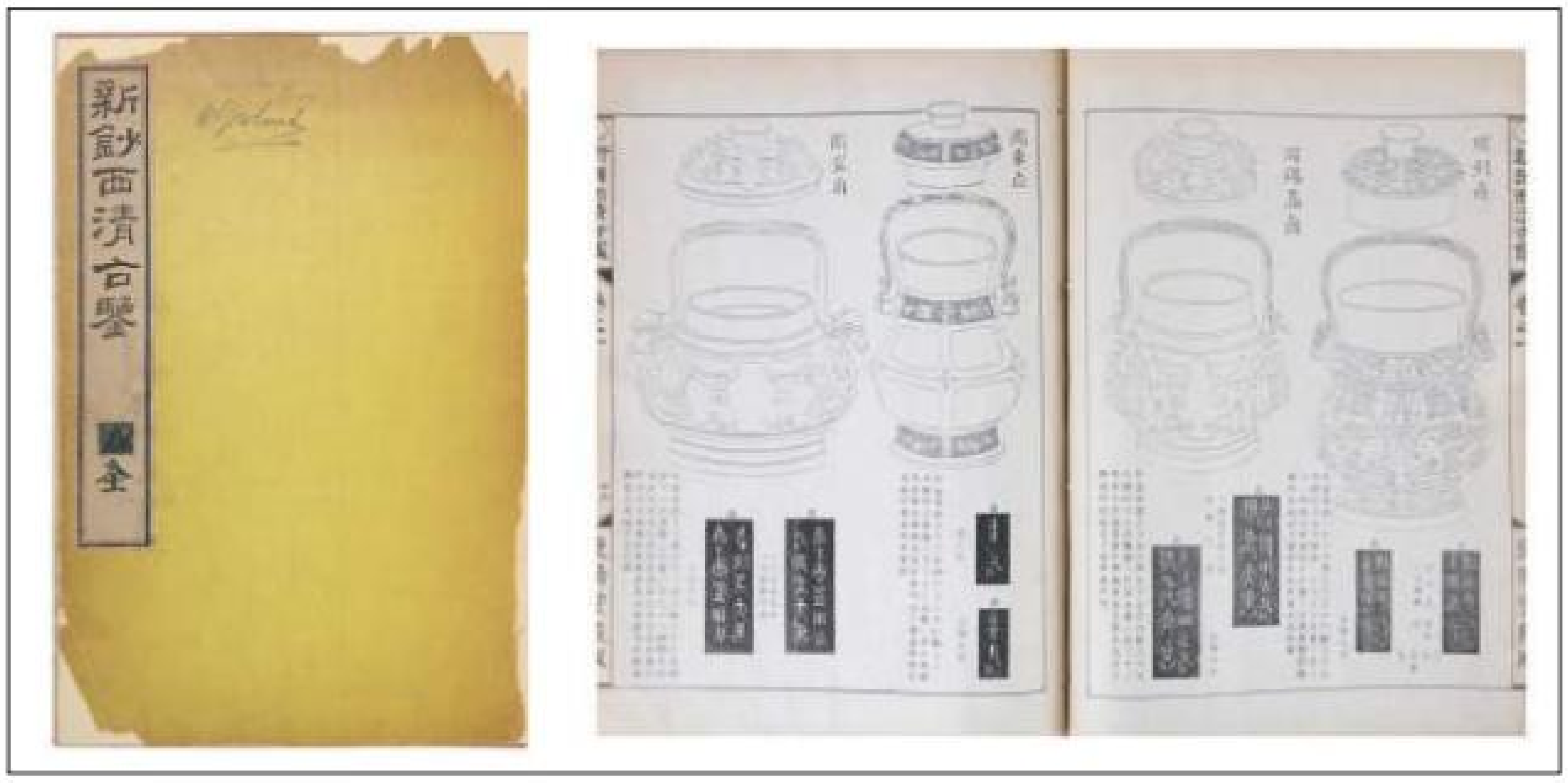
一九二三　《殷虛文字類編》，十四卷，待問篇十三卷，《殷虛書契考釋》一卷
Archaeological research at the late Shang Dynasty capital of Yinxu in the 1910s yielded oracle bones and other inscribed objects of the Shang Dynasty. These formed the basis for a number of epigraphic studies led by the antiquarian, scholar and collector Luo Zhenyu (1866-1940) of which these are key publications. More details on Luo Zhenyu can be found in Yang Chia-Ling and Roderick Whitfield, *Lost Generation: Luo Zhenyu, Qing Loyalists and the Formation of Modern Chinese Culture*, 2012.

247

[*Fen men ji zhu Du Gongbu shi*]
By Du Fu, 10 volumes in a case, 20 x 14 x 10.5cm.

£200-300

《四部业刊集部： 分门集注杜工部诗 一册至十册 》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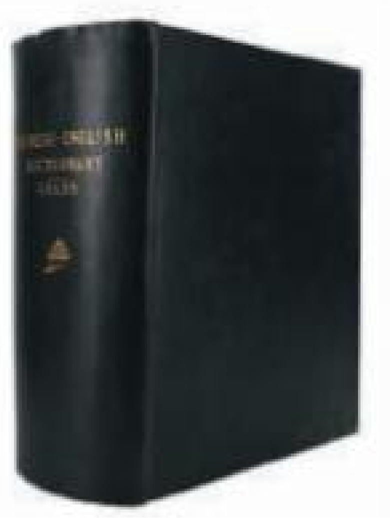
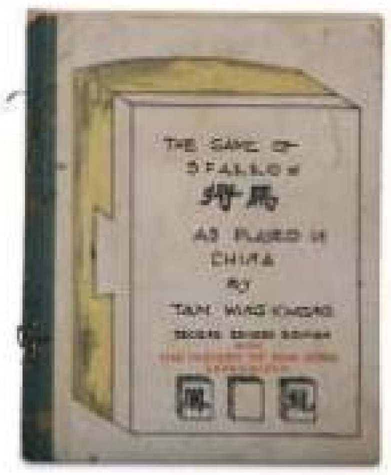


251

Collection of Chinese and Other
Far Eastern Art
252

253



254

248
ANTHOLOGY OF CLASSICAL PROSE [*Xu gu wen ci lei zuan*]
1927-1936.
Shanghai: *Zhonghua shu ju*, by Li Shuchang, 14 volumes in a case, 21 x 13.5 x 13. (14)

£200-300

一九二七至一九三六 《續古文辭類纂一至十四冊》，康紹庸

249
[TANGRAM DESIGNS].
[circa 1920].
17 x 11cm.

£80-120

一九二零 《七巧板手冊》

250
XINCHAO XIQING GUJIAN [newly transcribed Imperial Catalogue of Bronzes]
1892.
Tokyo, by Kenzaburo Azuma, 120 pages with fine lithographic illustrations of 328 Chinese bronzes, proceeding a 13 page essay titled *gu qiyong kao*, in Japanese, rebound in buckram, 28 x 20cm.

Provenance: from the library of Basil William Robinson (1912-2005).
來源：Basil William Robinson（1912-2005）收藏

£200-300

一八九二 《新鈔西清古鑑・全》
The images from this volume derive from the important catalogue of bronzes in the Chinese Imperial collections originally completed in 1751, compiled by Liang Shizheng.

251
A CHINESE-ENGLISH DICTIONARY.
1892.
London, Bernard Quaritch, by Herbert A Giles, xlvi, 1415 pages, 32 x 27cm.

Provenance: from the library of Basil William Robinson (1912-2005)

£200-300

一八九二 《中英大辭典》
來源：Basil William Robinson（1912-2005）收藏
The first Chinese–English encyclopedic dictionary, Giles' work is still described as having 'special significance and interest' (Yong and Peng, *d*, 2008)

252
COLLECTION OF CHINESE AND OTHER FAR EASTERN ART ASSEMBLED BY YAMANAKA & COMPANY INC. NOW IN PROCESS OF LIQUIDATION UNDER THE SUPERVISION OF THE ALIEN PROPERTY CUSTODIAN OF THE UNITED STATES OF AMERICA. [bound with] THE ARTS OF THE T'ANG DYNASTY. A LOAN EXHIBITION ORGANIZED BY THE LOS ANGELES COUNTY MUSEUM FROM COLLECTIONS IN AMERICA, THE ORIENT, AND EUROPE, 1957. [and] MOSTRA D'ARTE CINESE- EXHIBITION OF CHINESE ART. SETTIMO CENTENARIO DI MARCO POLO.
1943-1957.
New York, Yamanaka, first editions, three catalogues bound in one volume, pp.133, [1]; [ii], xxxviii, 273, [1, blank], [10, advertisements]; [232], bound in buckram, 28 x 21.5cm. (3)

£500-800

一九四三至一九五七 《山中商會中國及亞洲藝術品圖錄》

253
NOUVEAU SYLLABAIRE ET ALPHABET CHINOIS PHONETIQUE.
1856-7.
By Grimblot Nancy and Vve Raybois, pp. 6, [1, blank], 25 (lithographed Chinese text), [ii], printed French and English text with lithographed Arabic, Hebrew, Manchu, and Sanskrit characters, a proposal for the transcription of Biblican Hebrew names into Chinese. 21.5 x 13.5cm.

Provenance: British and Foreign Bible Society [shelfmark and blindstamp on initial blank]

£400-500

一八五六至 一八五七 《漢語拼音翻譯指南》
來源：英國和外國聖經協會，帶協會標籤以及首頁鋼印

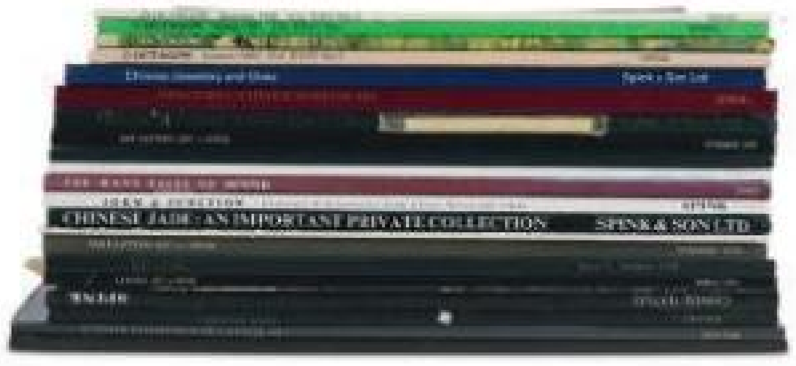
254
THE GAME OF SPARROW AS PLAYED IN CHINA. WITH THE HISTORY OF MAA JONG APPENDIXED.
1925.
Hong Kong, Wing Fat & Co., by Tam Wing Kwong, pp.71, [1, blank], numerous illustrations to text, text with printed Chinese characters, second revised edition, cloth-backed printed boards, stapled 17 x 14cm.

£200-300

一九二五 《麻將練習手冊》

255

256



257

258

259

255
A COLLECTION OF ROGER KEVERNE CATALOGUES.
(32)

£100-200

羅傑・凱弗恩圖錄一組

256
A COLLECTION OF ESKENAZI AND MARCHANT CATALOGUES.
(18)

£100-200

埃斯卡納齊及瑪錢特圖錄一組

257
A COLLECTION OF SPINK & SON LTD CATALOGUES.
(21)

£100-200

斯賓克拍賣圖錄一組

258
A COLLECTION OF ASIAN ART REFERENCE BOOKS AND AUCTION CATALOGUES.
Including Sotheby's, Christie's and Bonhams catalogues and catalogues from Gerard Hawthorn, J.J. Lally and others. (471)

£200-300

亞洲藝術書籍及拍賣圖錄一組

259
ILLUSTRATED CATALOGUE OF CHINESE GOVERNMENT EXHIBITS FOR THE INTERNATIONAL EXHIBITION OF CHINESE ART IN LONDON.
1936.
Nanking, Chinese Organising Committee, volumes I, II and IV only, original silk cloth binding, numerous black and white illustrations, the first edition, and most extensive bilingual version of the landmark exhibition organised by the Chinese Nationalist government with significant input from Sir Percival David. The exhibition of 3000 pieces included 800 works from the Chinese Imperial collection, exhibited in London for the first time, 30 x 22cm. (3)

£200-300

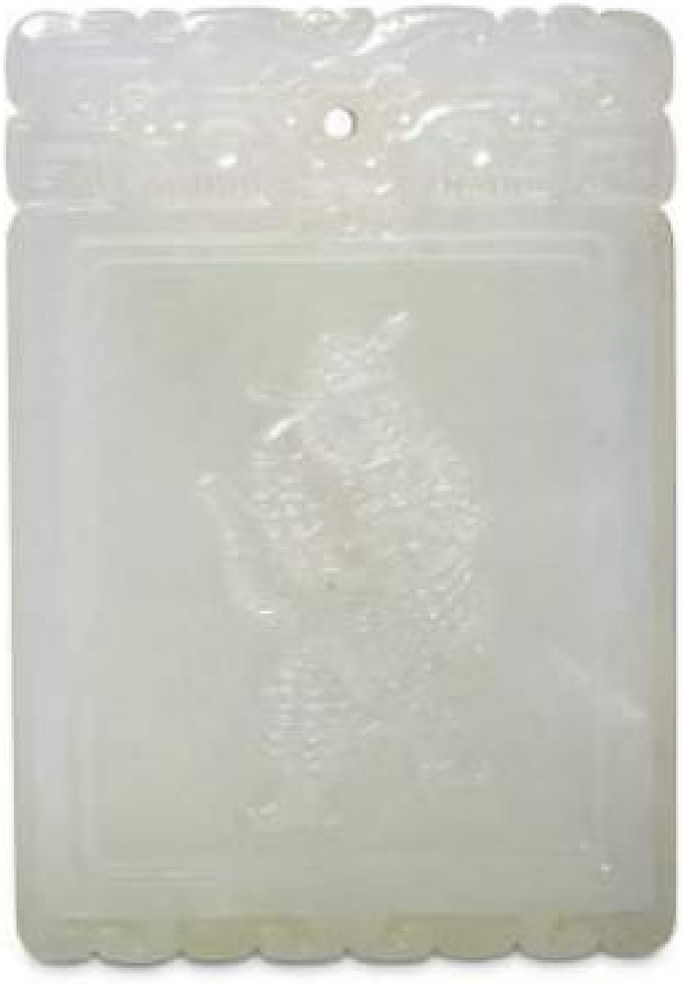
一九三六 《參加倫敦中國藝術國際展覽會出品圖說》第1、2、4冊

260
A COLLECTION OF SOTHEBY'S AND CHRISTIE'S CHINESE ART AUCTION CATALOGUES.
1960s-1980s.
(167)

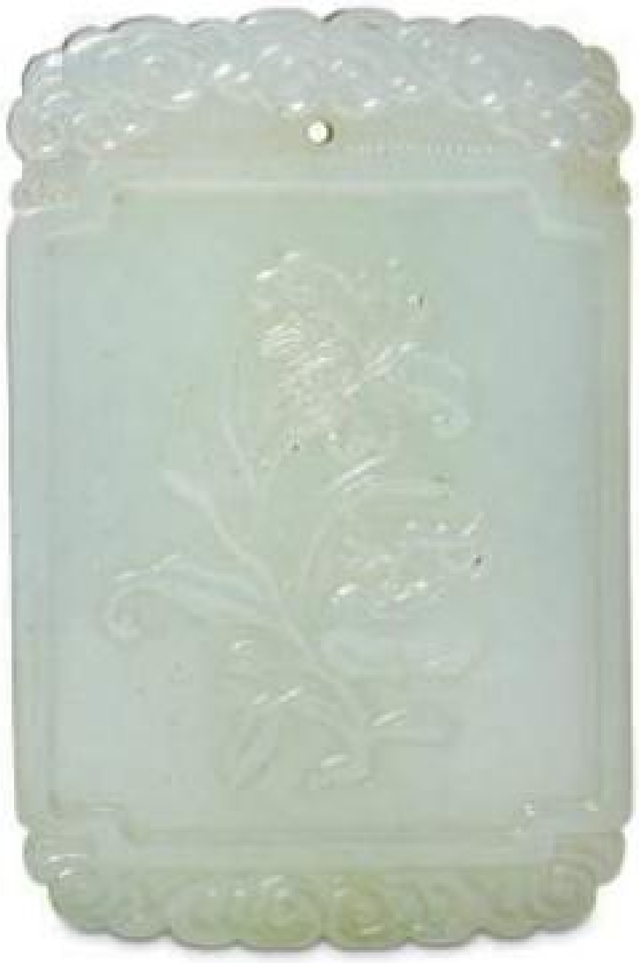
£200-300

苏富比與佳士得拍賣圖錄一組

260



261



262

261
A WHITE JADE 'ZIGAN' RECTANGULAR PLAQUE.
Carved to one side with a figure of a warrior in full armour, the reverse with four lines of calligraphy, with angular archaistic scrolls to the top and bottom, 5.7cm

£2,000-3,000

白玉雕人物及《詠史上・班超》詩文牌，「子冈」款

262
A WHITE JADE 'FLOWER' PLAQUE.
Carved with a lily and a persimmon fruit to one side and *zhu shi ri yi* seal mark to the reverse, the top and bottom carved with scrolling clouds, 6cm.

£1,000-1,500

白玉雕花卉纹牌，「諸事如意」款

263
A WHITE JADE 'MONKEY AND PEACHES' PAPERWEIGHT.
Qing Dynasty, 18th Century.
Carved as a large fruit issuing from a stem with a smaller fruit, blossoms and leaves, a small simian clinging to the side, the stone with minor russet inclusions, 5 x 4.5cm.

Provenance: an English private collection.

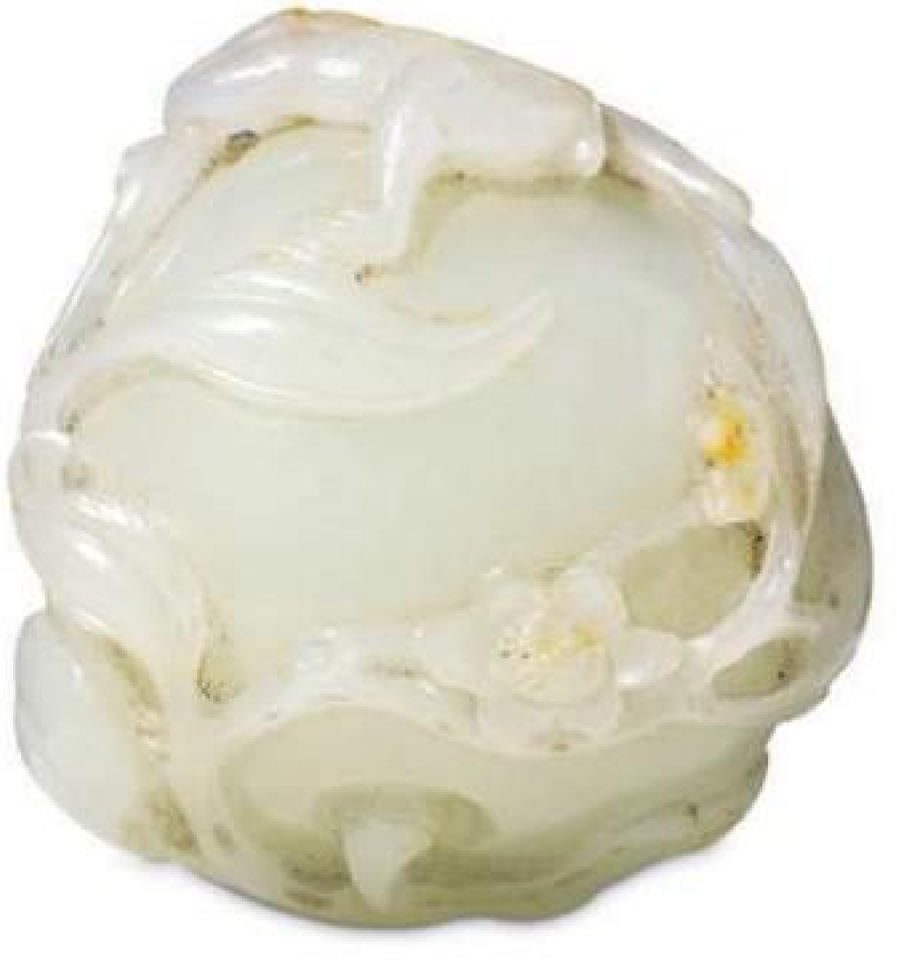
£500-800

清十八世紀　白玉雕'靈猴獻壽'鎮紙
來源：英國私人收藏

264
A PALE CELADON JADE WRIST REST.
Qing Dynasty.
In a form of a scroll, carved with two Immortals in a raft over rolling waves near tall rock formations, fruiting trees, stylised clouds and a bat in flight, the stone with minor russet inclusions, 11.5cm.

£1,500-2,000

清　巧玉雕壽桃蝙蝠紋臂擱



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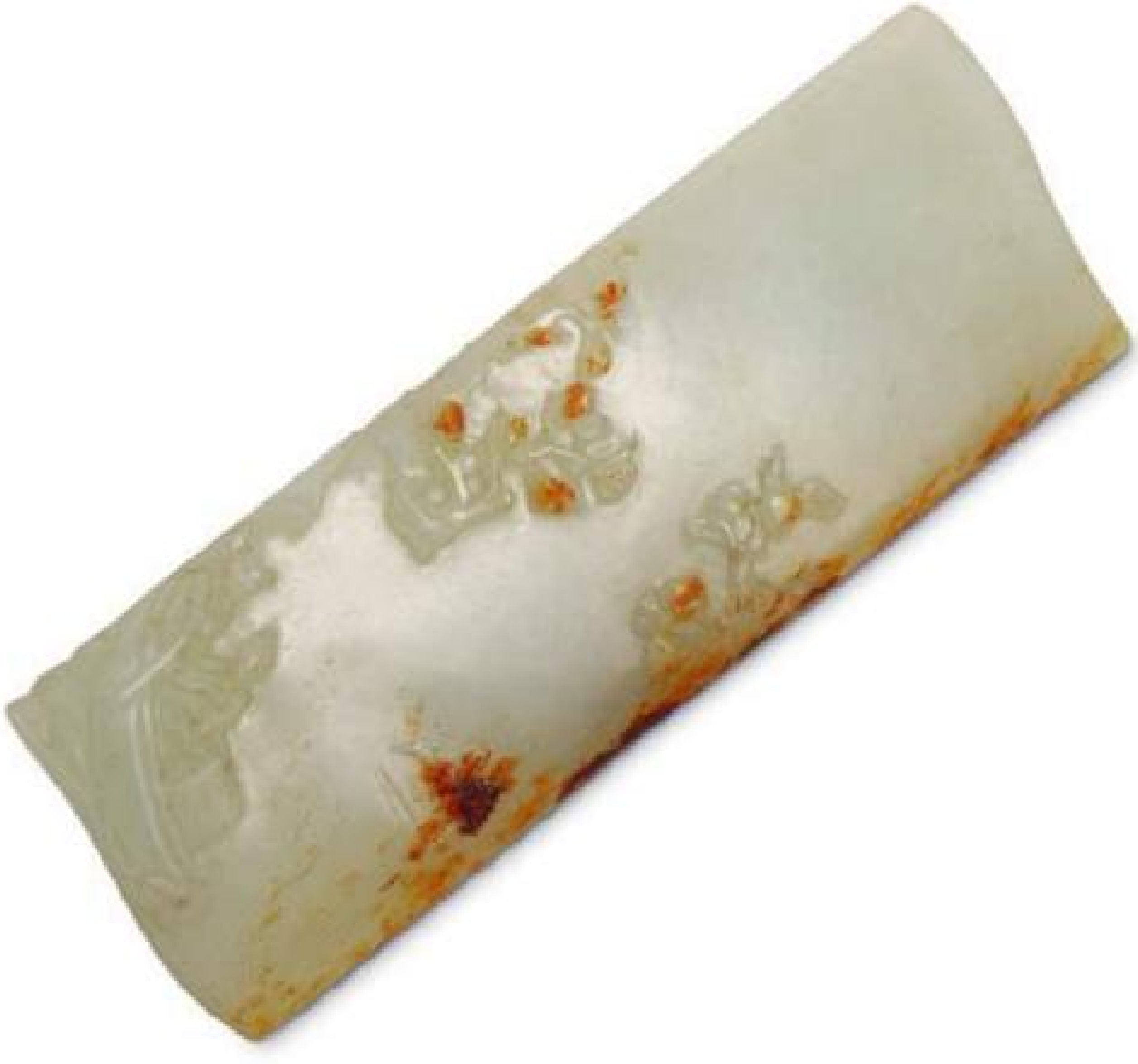


264

265
AN APPLE GREEN JADEITE 'CHILONG' VASE AND COVER.
Early 20th Century.
The flattened pear-shaped body carved with archaistic angular scrolls, a *chilong* with a bifurcated tail wrapped around the neck, all raised on a flared foot, 14.5cm H. (2)

£800-1,200

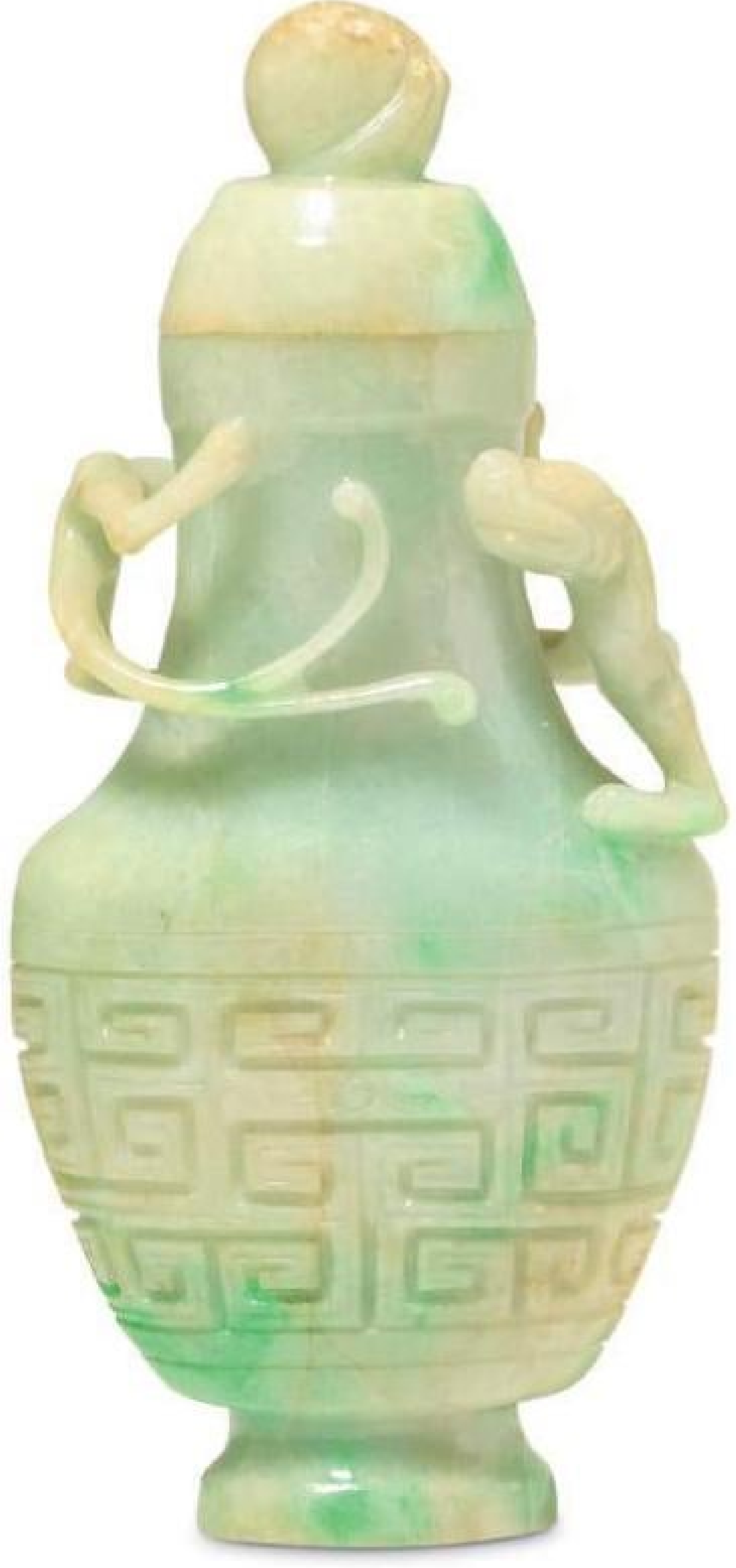
二十世紀早期　翡翠浮雕螭龍紋蓋瓶

266
TWO APPLE-GREEN JADEITE VASES AND COVERS.
19th/20th Century.
The first one pear-shaped, carved with stylised lotus flower head in shallow relief, with two leaf-shaped handles and a domed cover, the second rectangular-section with lion head handles, 8.5cm H, 12.5cm H. (4)

Provenance: Christie's [label]

£100-200

十九 / 二十世紀　翡翠雕雙耳蓋瓶兩件
來源：佳士得標籤



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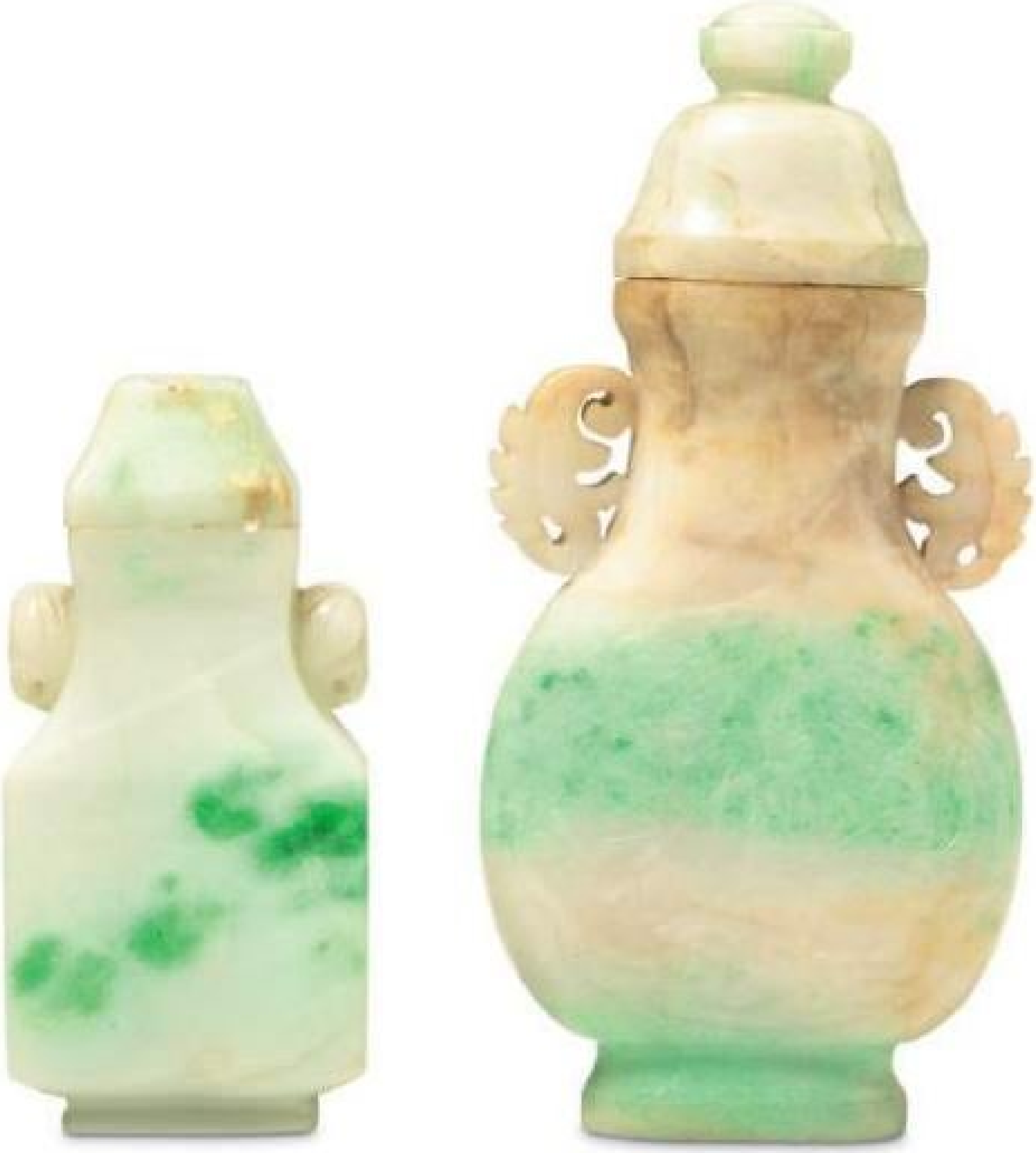


266

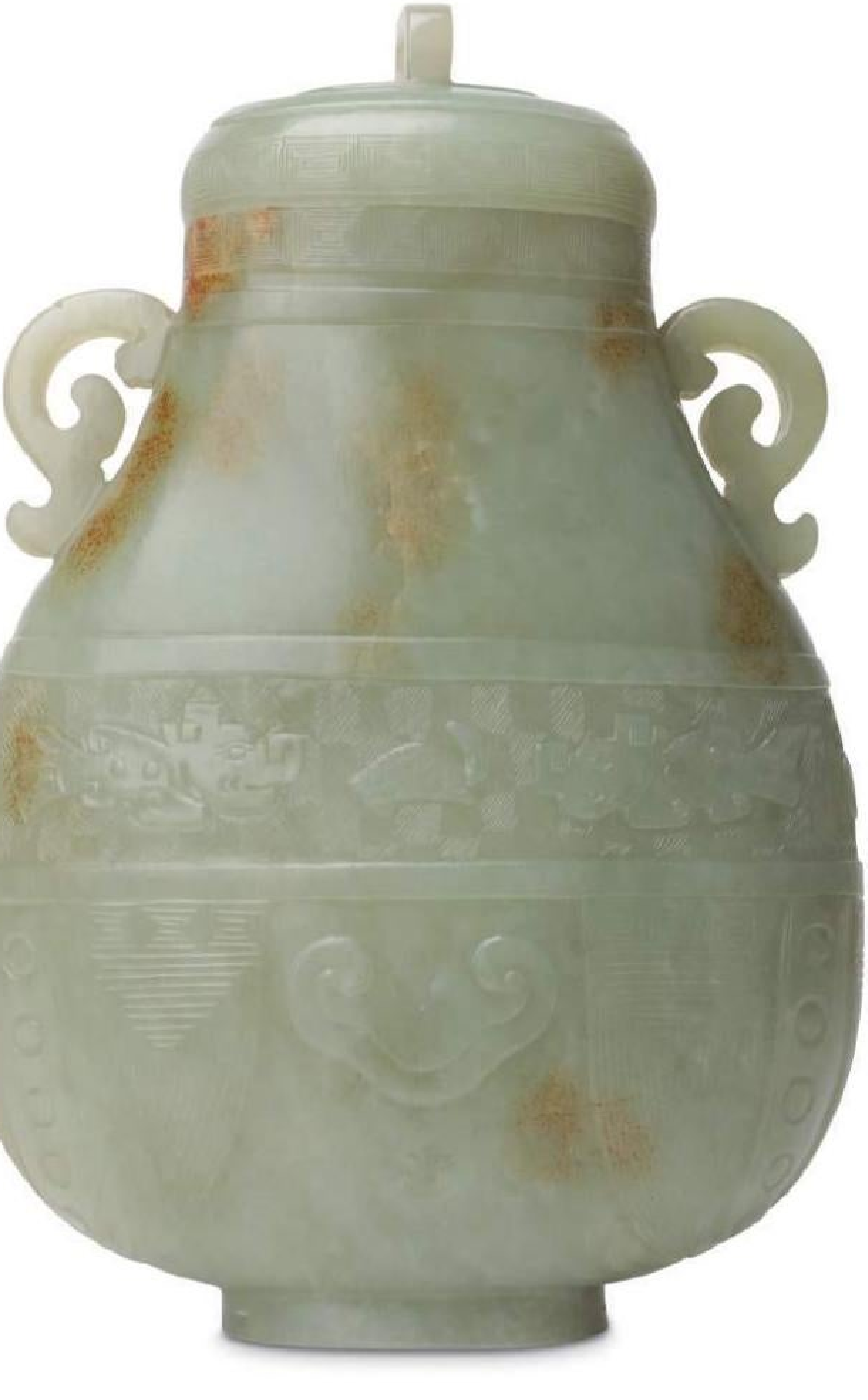
267

A PALE CELADON JADE 'AQUATIC BEASTS' VASE AND COVER.
Qing Dynasty, 18th Century.
The lower part of the flattened pear-shaped body carved with archaistic lappets and *ruyi* heads, the middle part with a band of mythical beasts, tortoises and ducks against a diaper ground, with two scroll handles and key fret bands around the rims, together with a wood stand, 20.5cm H. (3)

Provenance: by repute an English private collection since the 1890s and thence by descent.

£4,000-6,000

清十八世紀　玉雕獸紋蓋瓶連木座
來源：1890年代以來英國私人收藏，此後由家族傳承至現藏家



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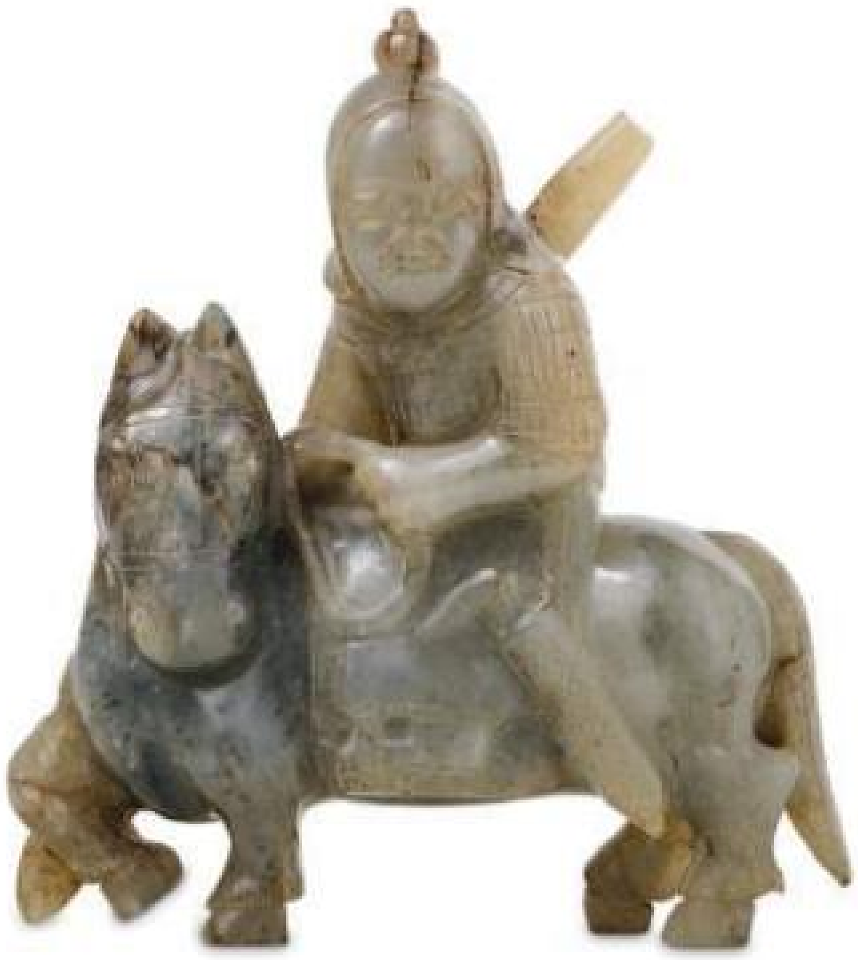

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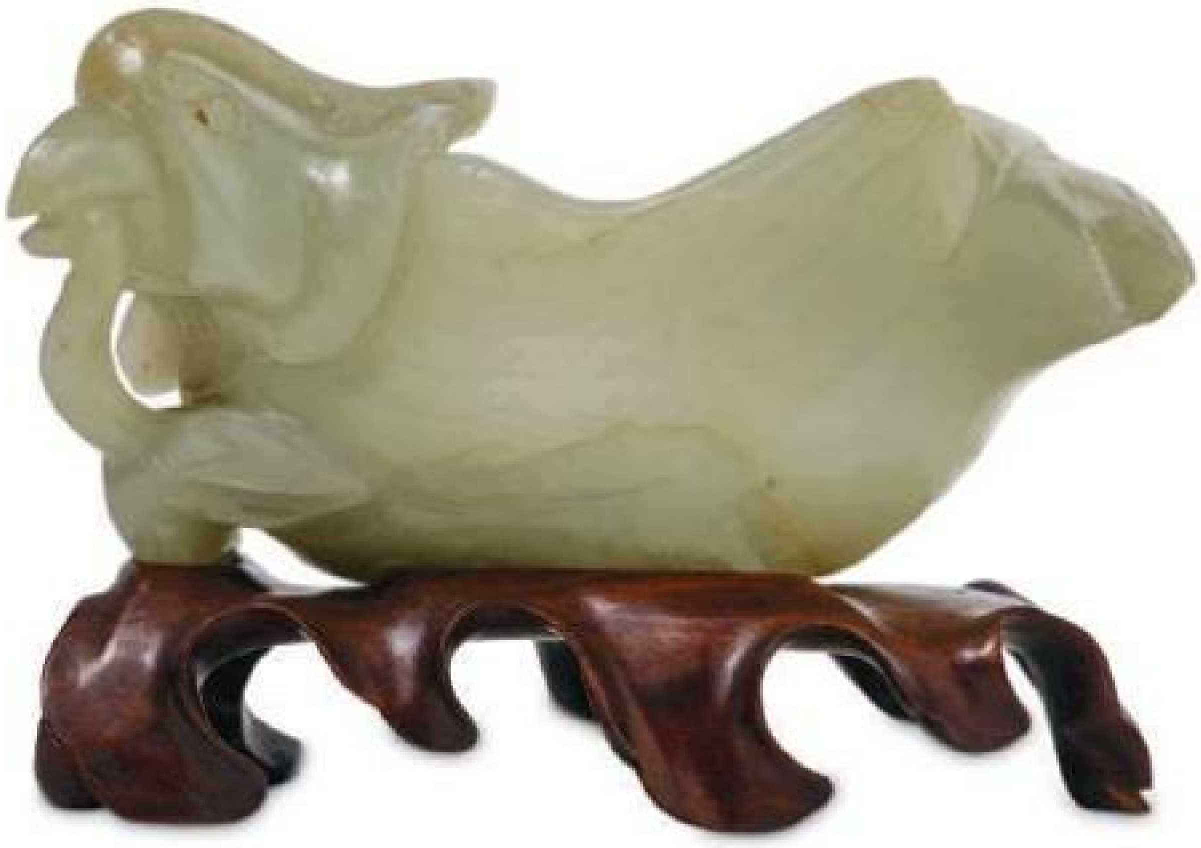


269

268
A GREY JADE CARVING OF A WARRIOR ON A HORSE.
19th/20th Century.
Seated atop his steed, wearing a suit of armour holding the bridle with his left hand, the right clutching a long halberd, both the horse and the rider looking to the side, the stone with minor russet and black inclusions, 12.5cm H.

£400-600

十九 / 二十世紀　玉雕猛士騎馬像

269
A PALE CELADON JADE 'MANDARIN DUCK' WASHER.
19th/20th Century.
Carved as a bird with legs tucked underneath the body and a lotus flower stem in its beak, the body well hollowed, together with a wood stand, 12cm long. (2)

£400-600

十九 / 二十世紀　青玉雕鴛鴦形洗連木座

270
A JADEITE 'PEACH' BRUSH WASHER.
Qing Dynasty.
Formed as a large fruit issuing from a meaty stem with several leaves, with a bat clinging to one side, 10cm.

£1,000-2,000

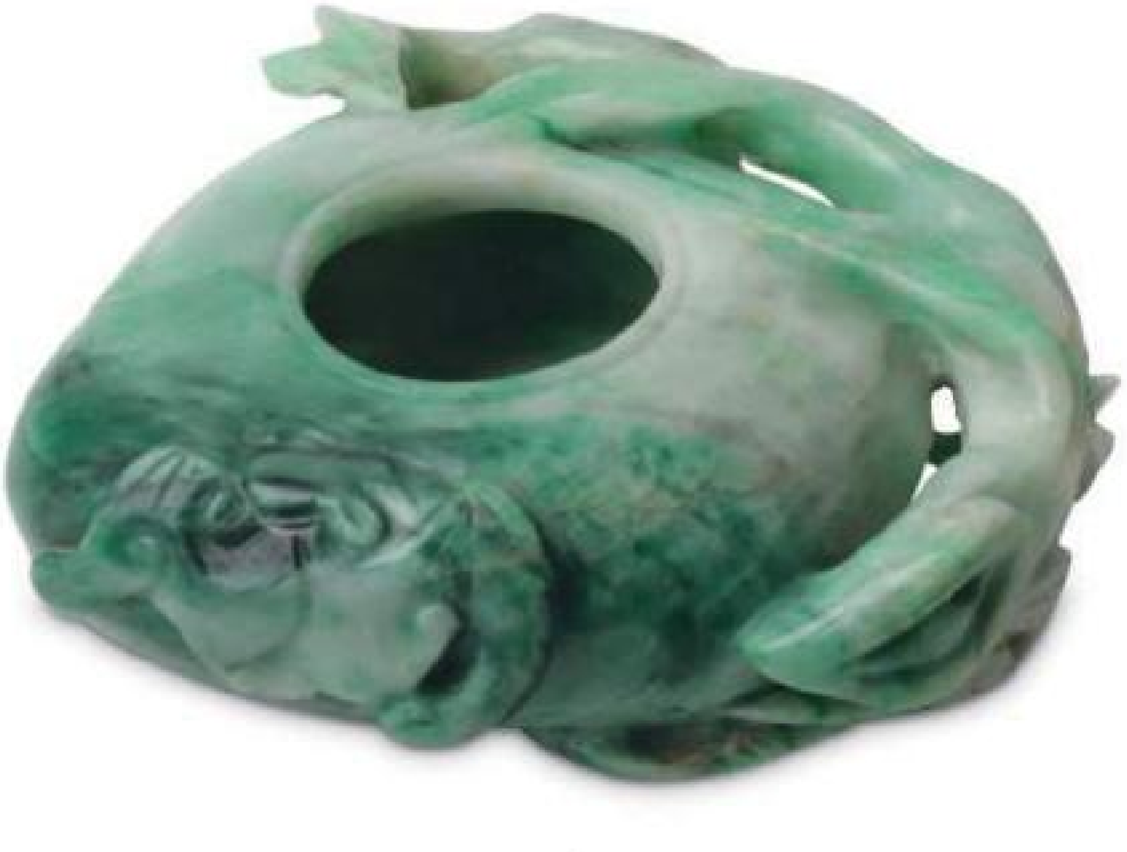
清　翡翠雕桃形洗

271
AN APPLE-GREEN JADEITE AND DIAMOND BROOCH.
Late 19th/early 20th Century.
The long triangular jade plaque carved with stylised foliage, with diamond-encrusted platinum mount, the reverse 18 carat white gold, together with an original fitted Harrods box, 8cm. (2)

Provenance: Harrods [fitted box].

£2,000-3,000

十九世紀晚期 / 二十世紀早期　翡翠雕鑲鉆石胸針連蓋盒
來源：購於倫敦哈羅德百貨



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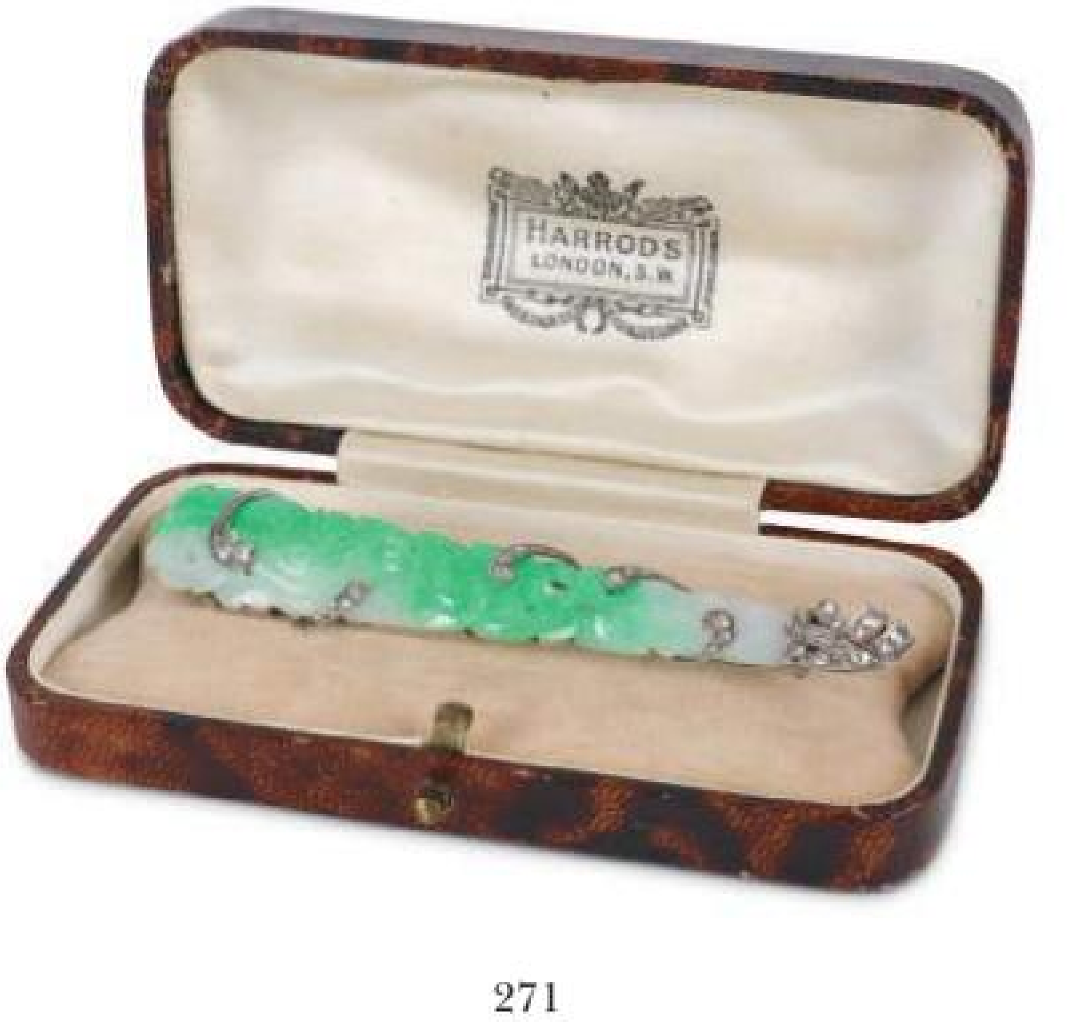

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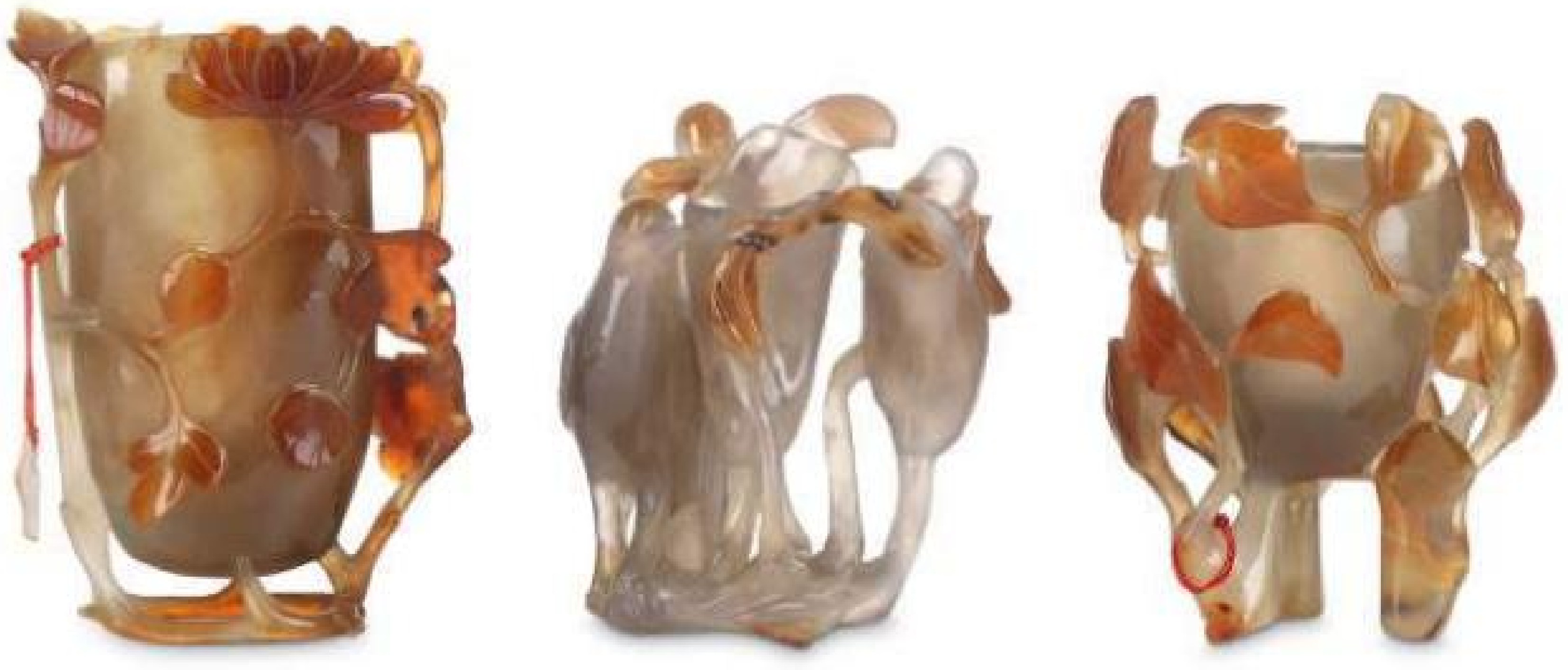
*See inside front cover for information regarding fees



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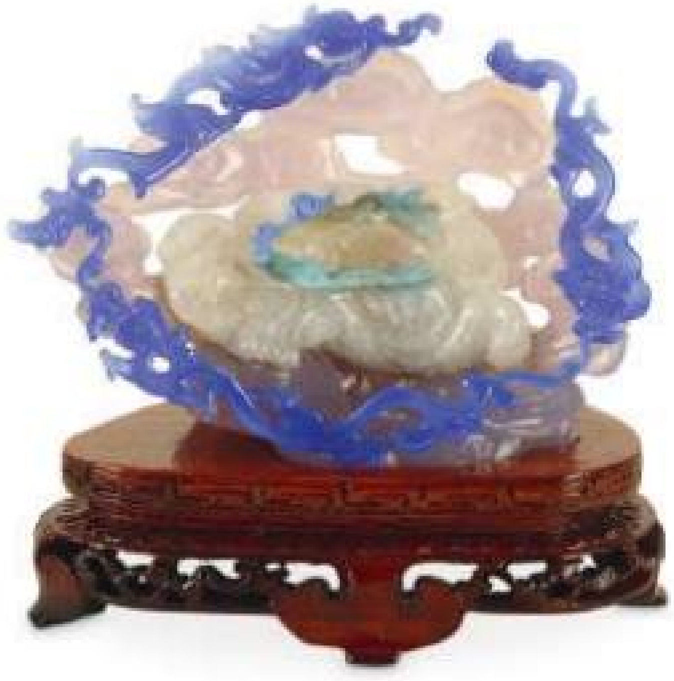

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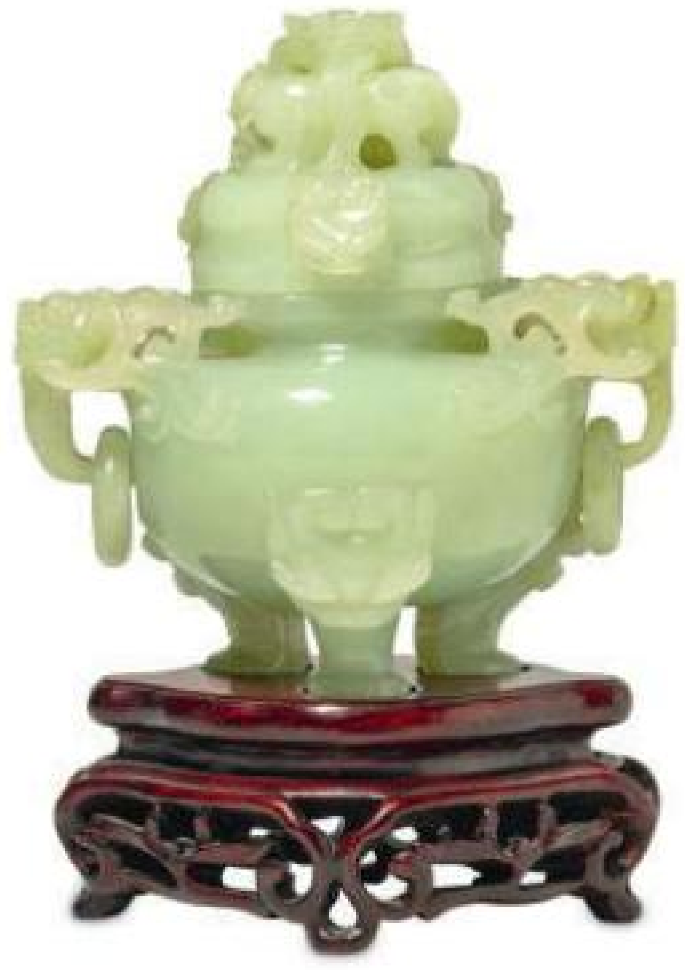

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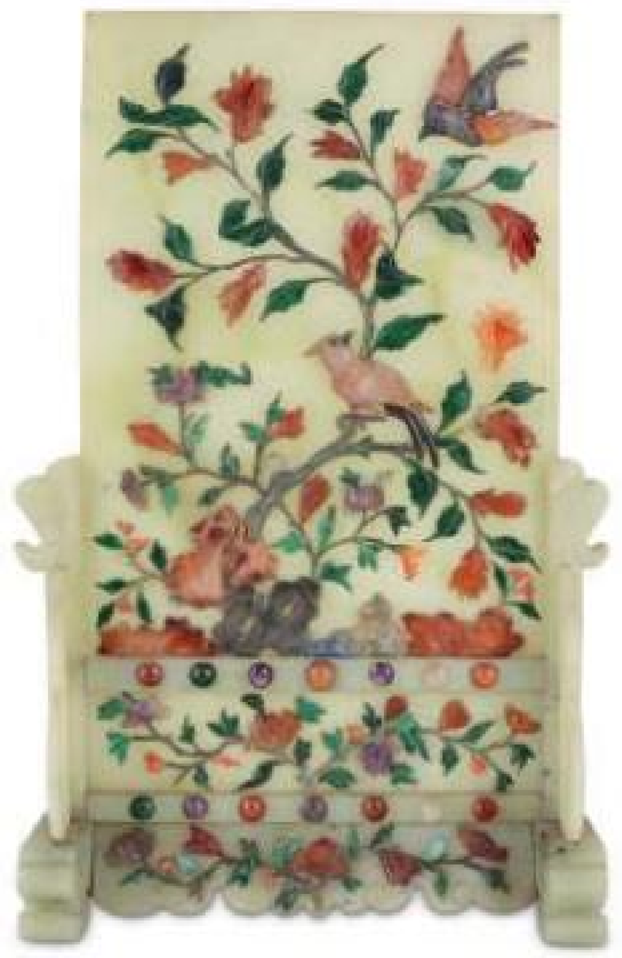


275

272
THREE CARNELIAN AGATE VASES.
Early 20th Century.
Two carved as deep blossoms caged in reticulated network of stems and leaves, the third a double vase with a bird perched to the side, 10-11.5cm H. (3)

£300-500

二十世纪早期　瑪瑙雕花插三件

273
AN AGATE 'DRAGON AND CLOUDS' CARVING.
20th Century.
Craved in pink, white and blue agate with one cluster of clouds inside another, each with a circle of dragons picked out in blue stone, together with a wood stand, 7.5cm H. (2)

Provenance: an English private collection.

£100-200

二十世紀　瑪瑙雕雲龍紋擺件連木座
來源：英國私人收藏

274
A CELADON JADE 'DRAGON' INCENSE BURNER AND COVER.
20th Century.
The ovoid body raised on three dragon mask feet, further two beasts forming the handles with loose rings, the domed cover with a coiled dragon finial, together with a wood stand, 10.5cm H. (3)

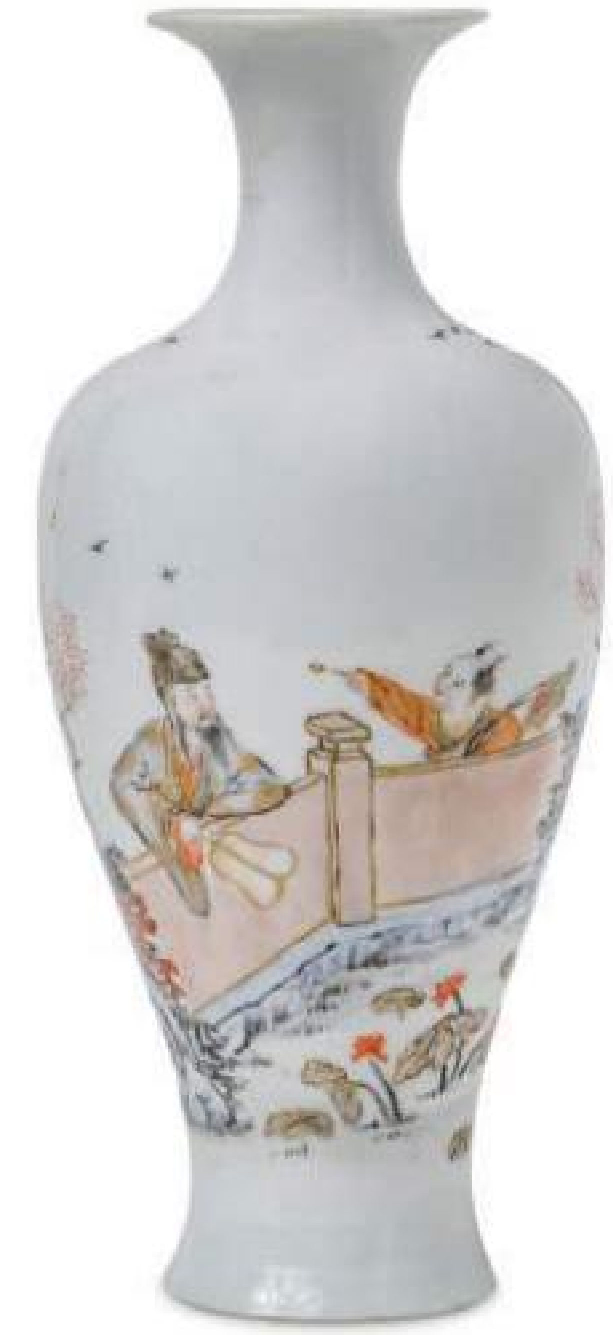
£300-500

二十世紀　青玉雕龍紋雙活環兒蓋爐連木座

275
A CELADON JADE HARDSTONE-INLAID TABLE SCREEN.
20th Century.
The rectangular panel decorated to one side with a pair of exotic birds on a blossoming tree issuing from a colourful rockwork, the stand with further inlay of blossoming branches between rows of studs, all inlaid with malachite, carnelian agate, lapis, amethyst, jadeite, turquoise and coral, 24.2 x 18cm. (2)

£300-500

二十世紀　嵌硬石雕青玉插屏



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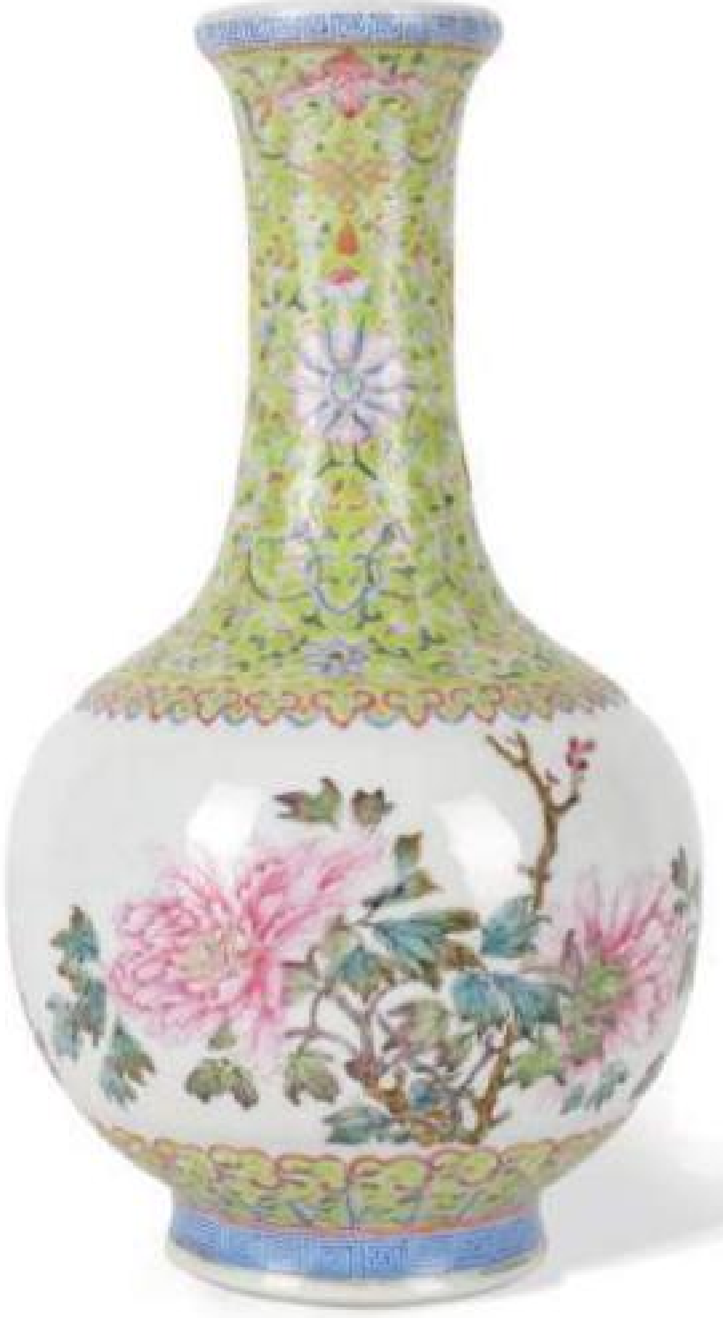


277

276
A ‘BOY AND SAGE’ BALUSTER VASE.
Republic period.
Painted in a subdued palette with a scholar holding a fan and a small boy leaning over a lotus pond fence, the child pointing towards a skein of geese in the sky, a four character *Qianlong* mark to the base, 25cm H.

£600-800

民國　粉彩高士童子瓶，礬紅「乾隆年製」楷書款

277
A FAMILLE ROSE ‘PEONIES’ VASE.
Late Qing Dynasty.
The ovoid body painted with peony blossoms of various colours, the tall cylindrical neck with stylised lotus flower heads and foliage on lime-green ground, with a band of *ruyi* heads to the shoulder and key fret to the rim and foot, with a six character *Qianlong* mark on the base, 28.5cm H.

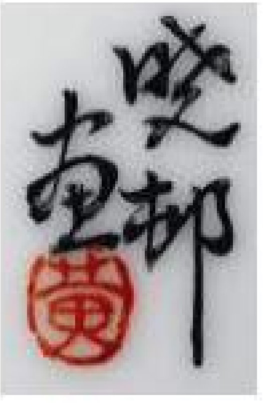
£500-800

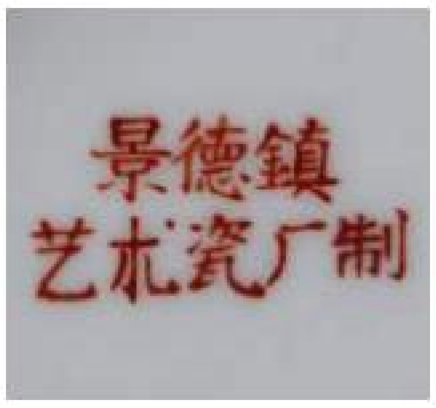
清晚期　粉彩花卉圖紋長頸瓶，　樊紅「大清乾隆年製」篆書款

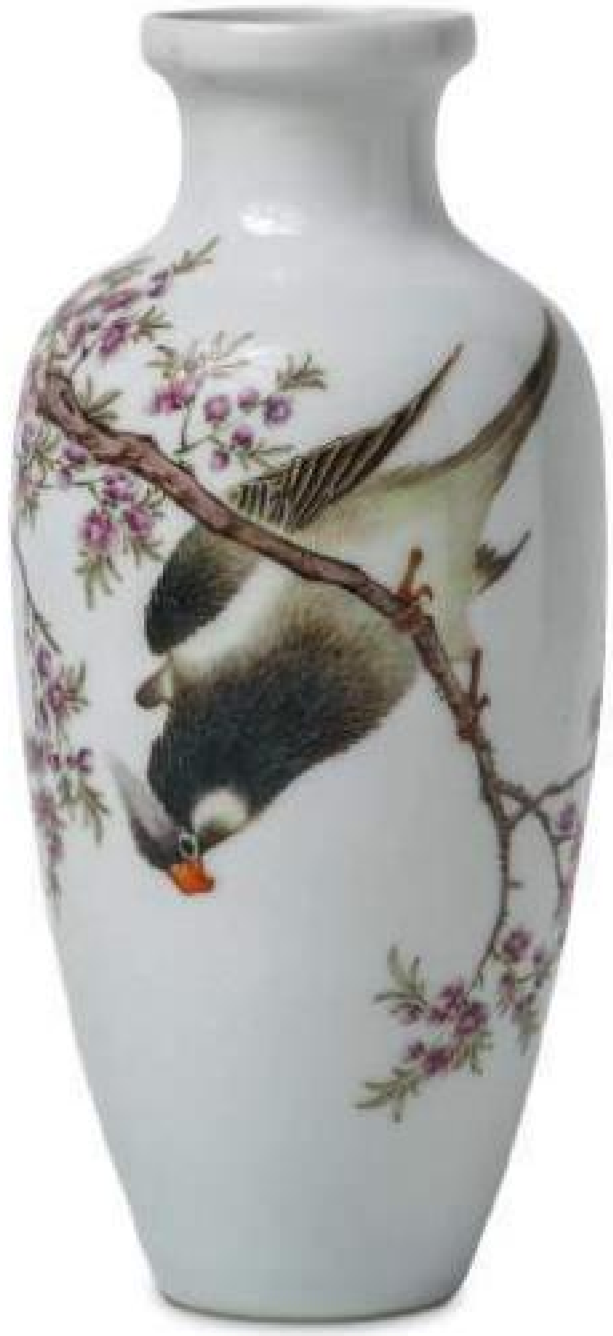
278
A FAMILLE ROSE ‘PARROT’ VASE.
20th Century, by Huang Xiaocun.
Finely painted with a grey bird perched on a blossoming tree branch, signed and sealed, the base inscribed *Jingdezhen yishu cichang zhi*, 19.5cm.

£200-300

二十世紀　粉彩鸚鵡圖紋瓶，樊紅「景德镇艺术瓷厂制」款
款識：黄晓邨，「黄」







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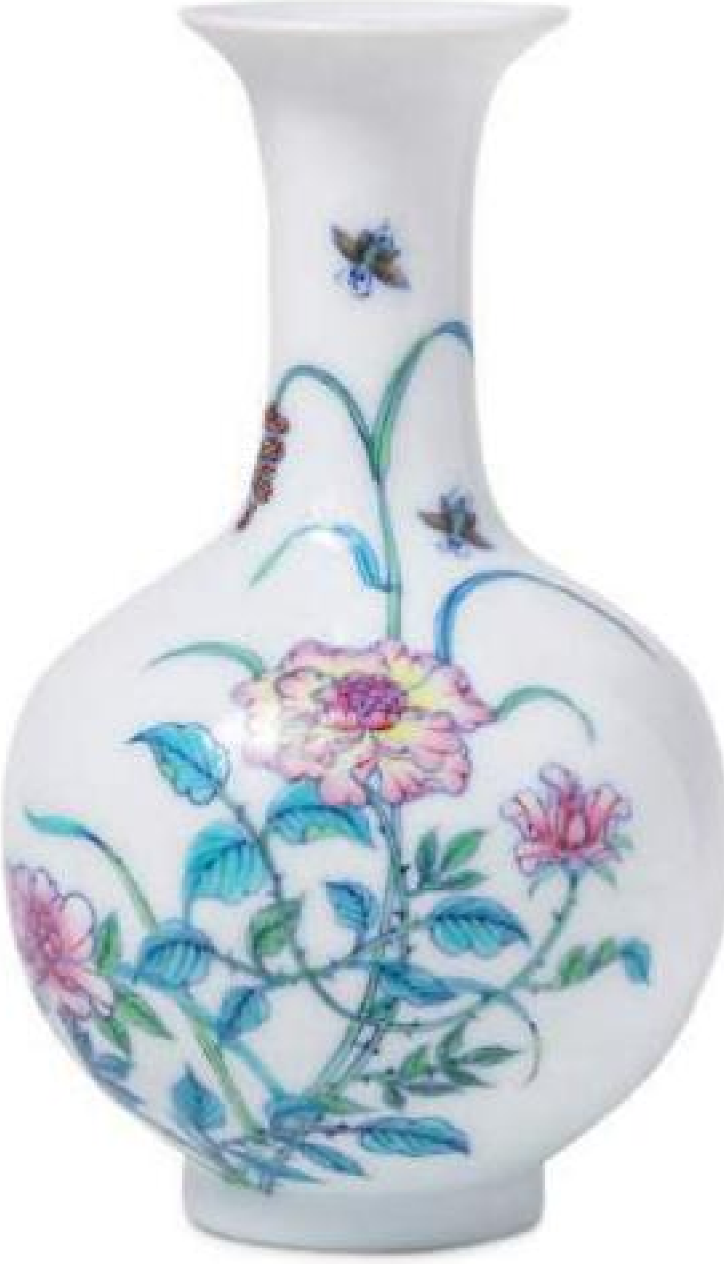
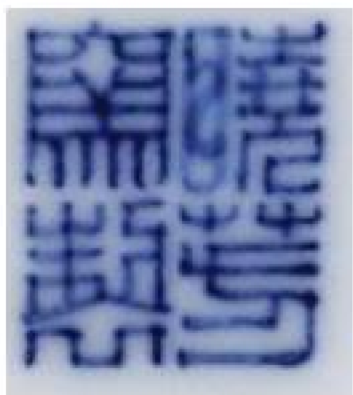


279

279
A DOUCAI ‘ROSES’ BOTTLE VASE.
Second half of 20th Century, by Xiao Fang.
The ovoid body with a flared neck finely painted with a spray of rose blossoms and grasses with insects above, the reverse with four lines of calligraphy, *Xiao Fang Yao Zhi* seal mark to the base, 17cm H.

£300-500

二十世紀後半葉　鬥彩繪花紋撇口瓶，青花「曉芳窯製」篆書款
款識：紫苞紅刺玉纖纖 甘露收香一翠園 何處南風吹滿架 綠蔭庭院水晶簾

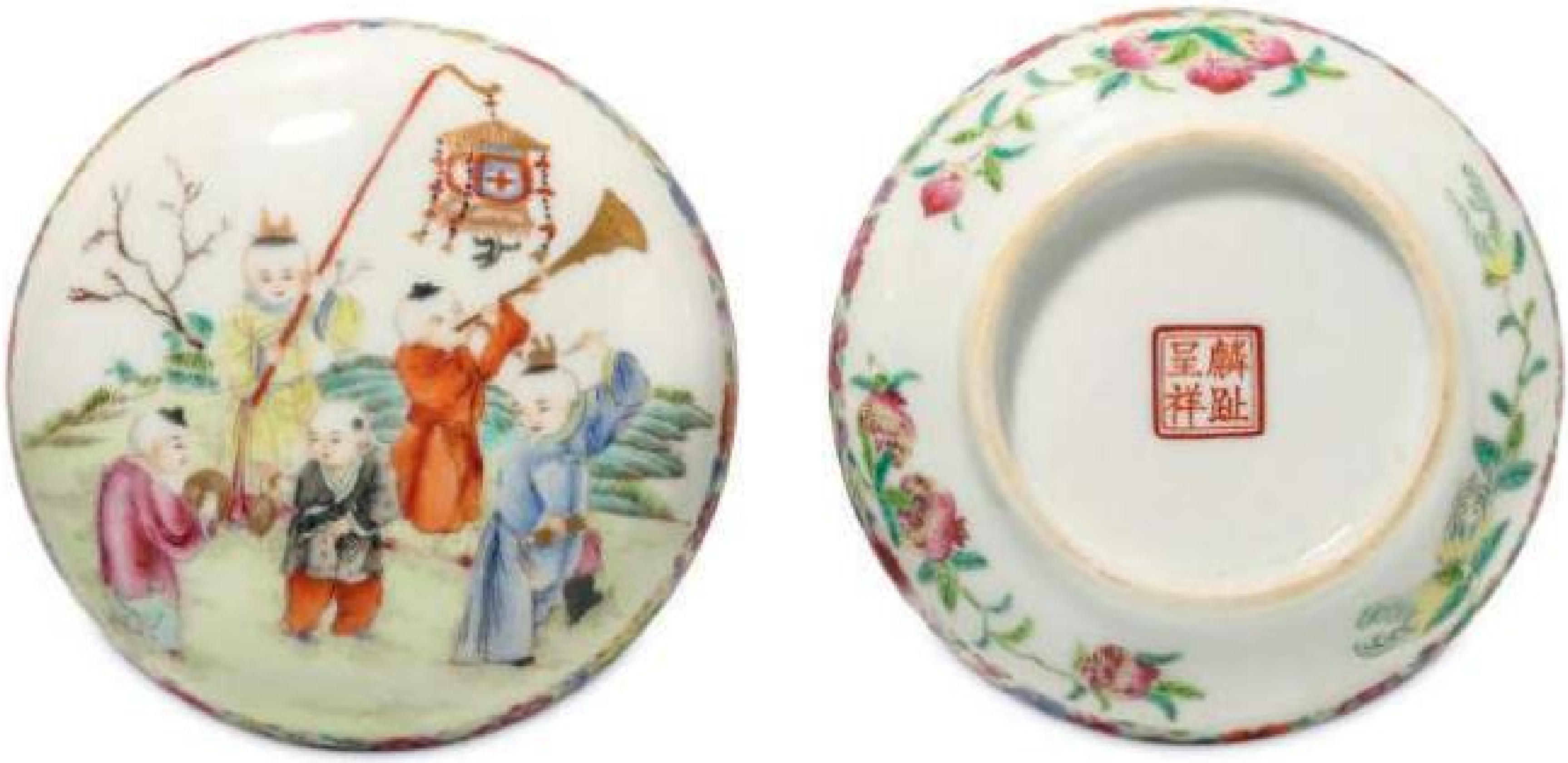


*See inside front cover for information regarding fees

280
A FAMILLE ROSE CIRCULAR 'BOYS' BOX AND COVER.
Republic period.
Painted to the cover with a joyful procession of five small boys in a landscape, one holding a lantern, the others carrying various musical instruments, with bands of flower heads to the rims, the body with sprays of fruit and a four character mark reading *lin zhi cheng xiang*, 9.5cm diameter. (2)

£800-1,200

民國　粉彩嬰戲圖圓形蓋盒，樊紅「麟趾呈祥」楷書款

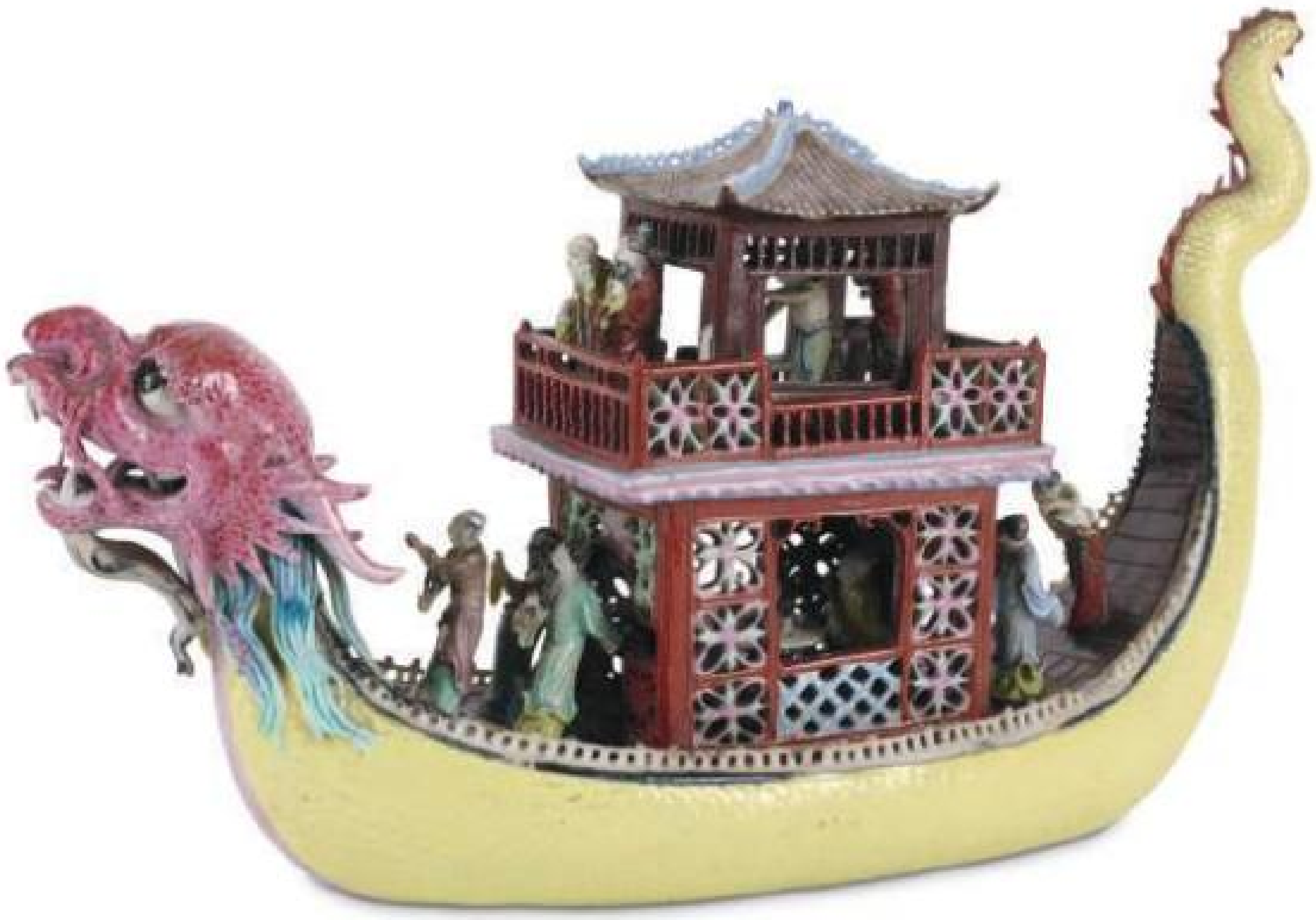


280 (two views)

281
A FAMILLE ROSE MODEL OF A PLEASURE BOAT.
Late 19th/early 20th Century.
The biscuit body glazed in colourful enamels and modelled as a dragon boat with the bow formed as the raised head with mouth lined with fangs and the stern as an up-turned curving tail, with a two-story pavilion with reticulated walls and figures enjoying a picnic on board, 23.5cm long.

£1,500-2,000

十九世紀晚期 / 二十世紀早期　素燒加彩鏤雕樓宇人物龍船

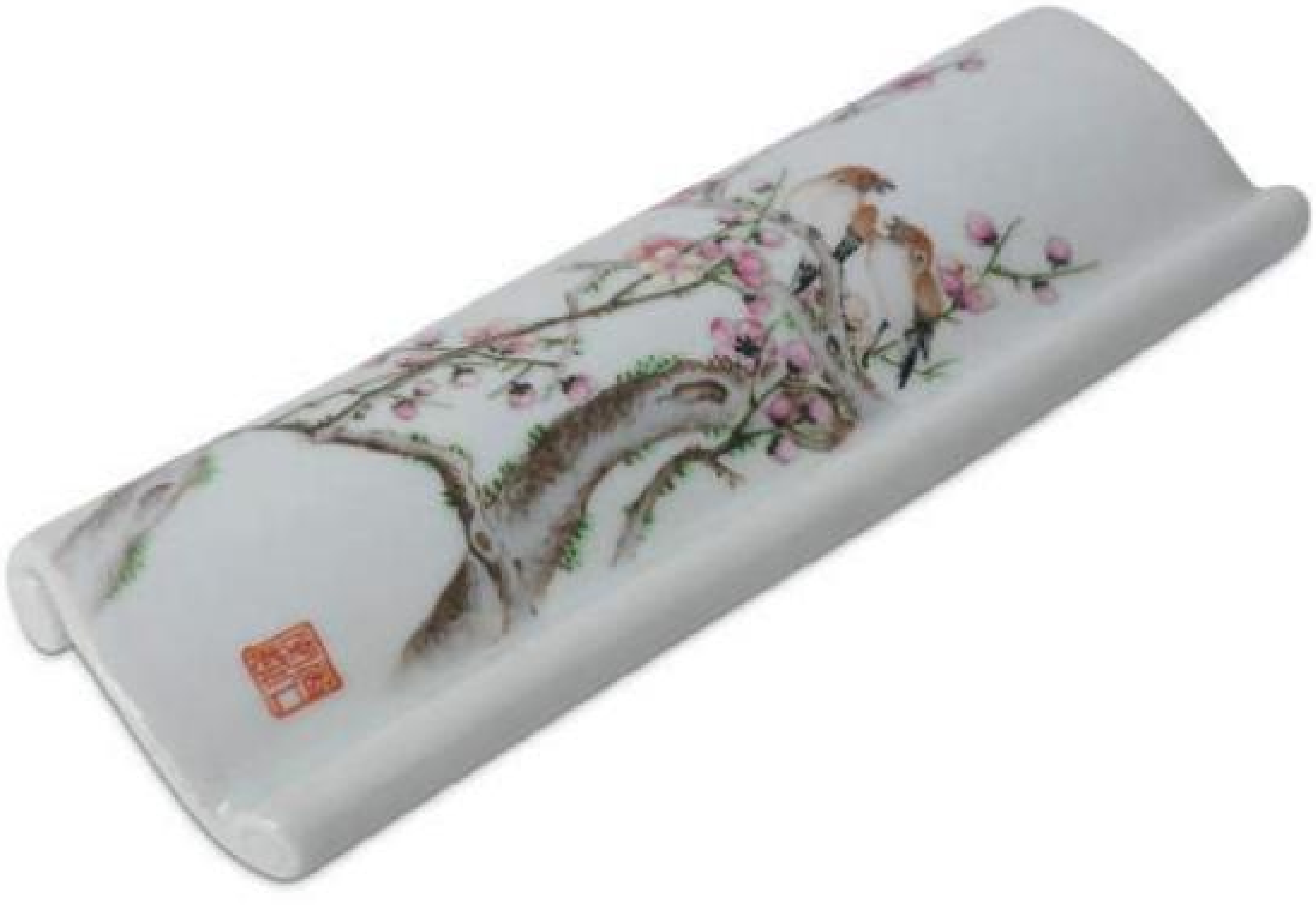


281

282
A FAMILLE ROSE 'BIRDS AND PRUNUS' BRUSH REST.
20th Century.
Painted with a pair of swallows on a branch of a blossoming prunus tree, with a four character mark reading *ju ren tang zhi*, 18 x 5.8cm.

£400-600

二十世紀　粉彩‘雀上枝頭’臂擱，礬紅「居仁堂製」篆書款



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283

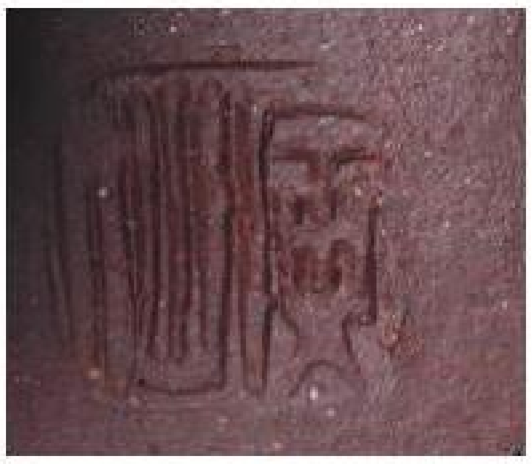
A YIXING ZISHA 'PEACH' CUP.

20th Century, signed Yinxian.

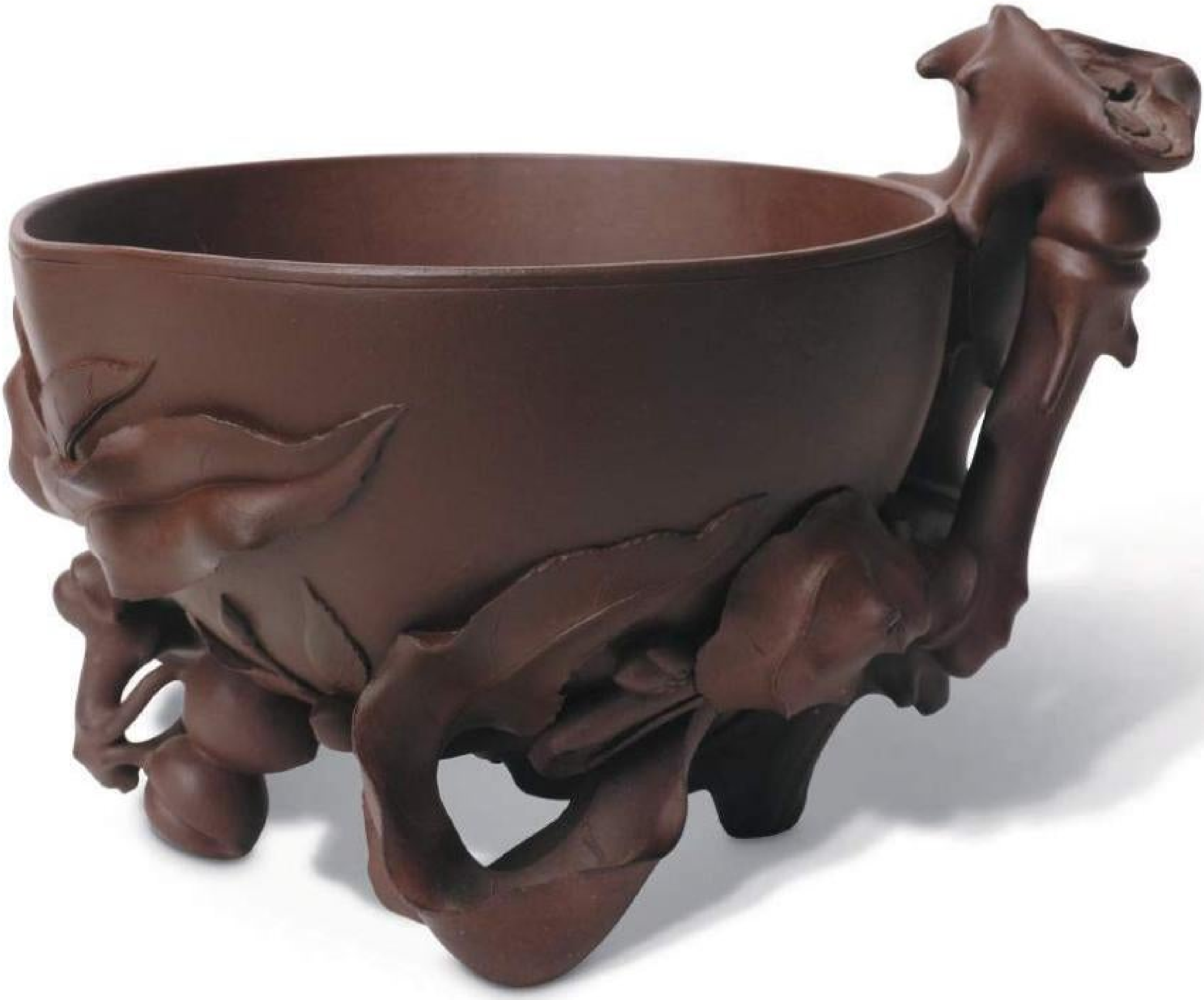
Formed as half a peach fruit issuing from a thick gnarled leafy stem with smaller fruit and blossoms forming the base, a two character *Yinxian* seal impressed to the body near the handle, 8cm H, 10cm diameter.

£800-1,200

二十世紀 宜興紫砂聖思桃盃，「寅仙」篆書款



Wang Yinxian (1943-2018) studied under the master potter Zhu Kexin (1904-1986) who was invited in 1959 to create a work inspired by the yixing masterpiece the "shengsi peach cup" in the collection of the Nanjing Museum. Wang accompanied Zhu during this process and she created her own version which was selected for exhibition in a Soviet Union exhibition in 1961. The creation of the peach cup, of which very few versions are thought to have been created had a profound and formative impact on her work. For example, a prunus trunk-form teapot similarly decorated and made by Wang in 1990 is reproduced in *Selected Works of Contemporary Yixing Potters*, Hong Kong, 1994, no. 3. However, the peach cup holds a pre-eminent position within her oeuvre. As such it has been widely published, see for example, Wang Wen and Qiu Chunlin, *The Complete Works of Chinese Arts and Crafts Masters - Wang Yuxian volume*, 2009, pp 70-71. A closely related cup by the same artist was also sold by lot 2649, in the sale *Jing Xi Wonderful Made: Fine Modern & Contemporary Redware Teapots*, China Guardian, 3 December 2013.



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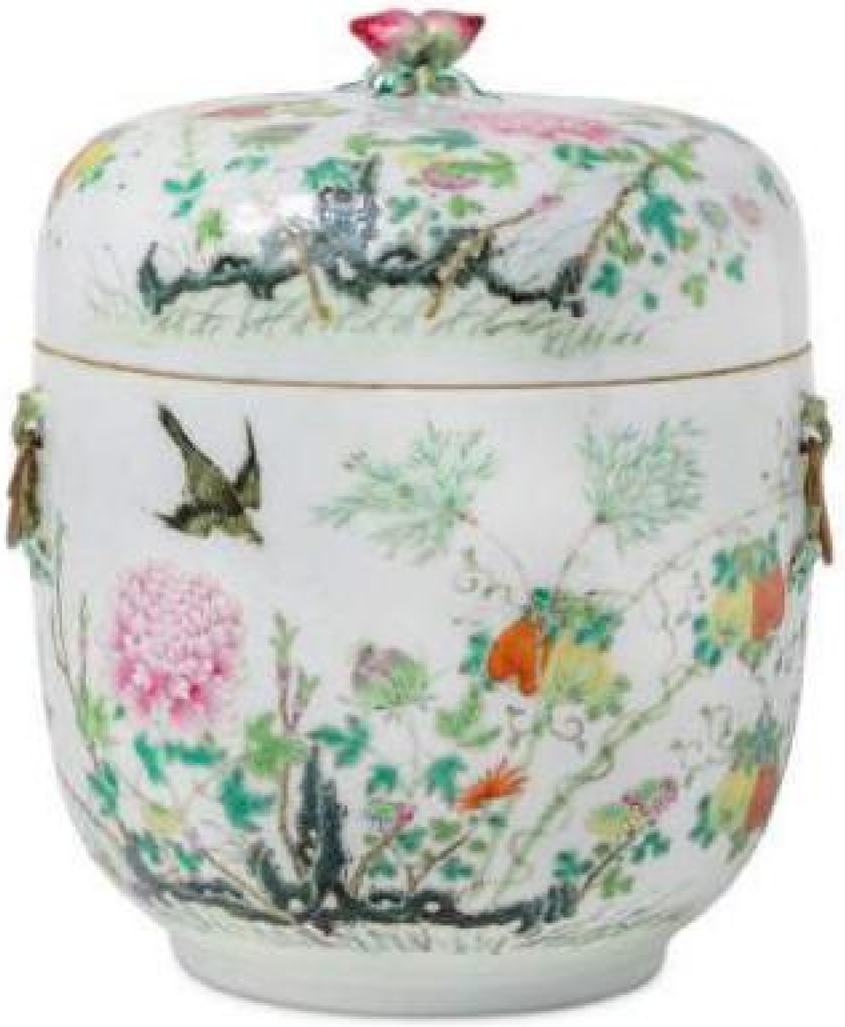


284

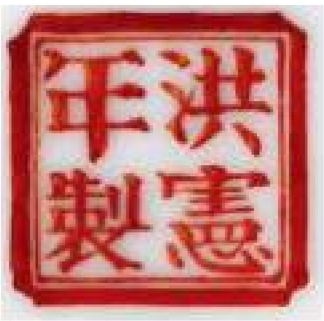
284

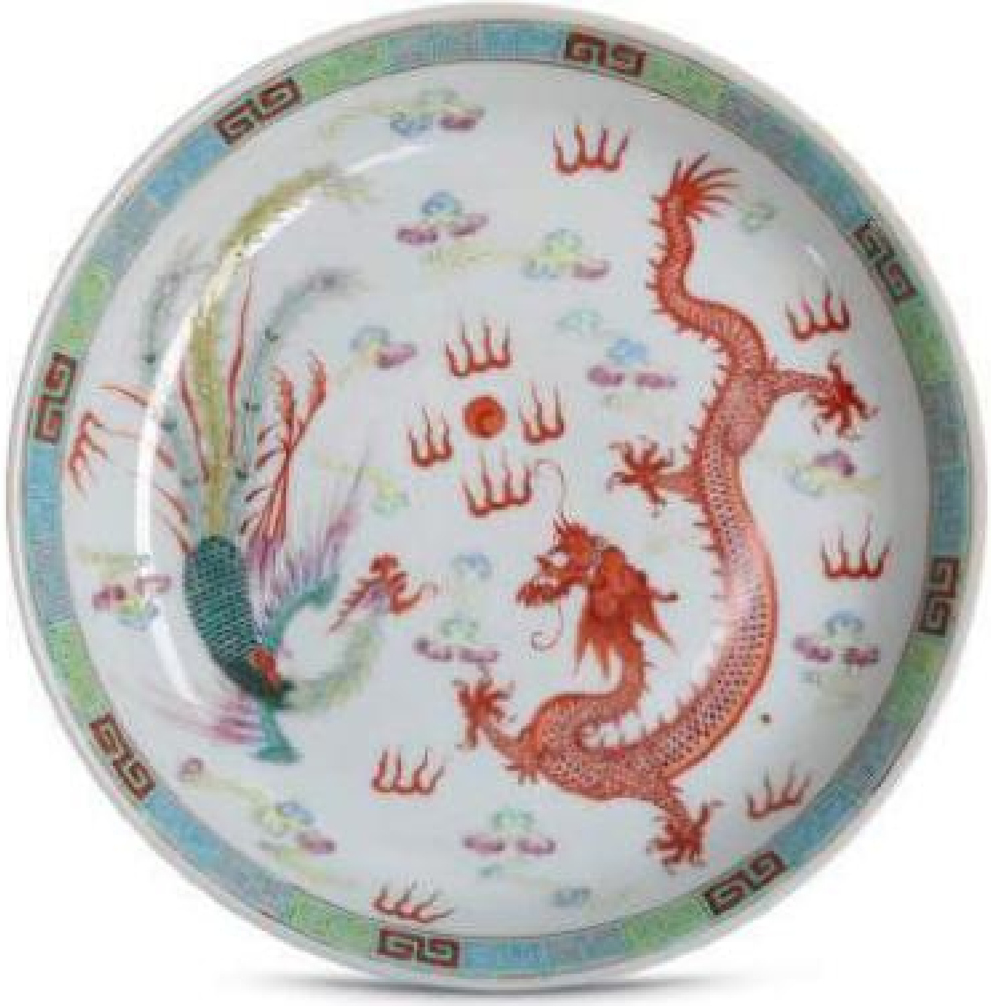
A FAMILLE ROSE 'MELONS' BOX AND COVER.

Early 20th Century.
The ovoid body painted with a bird in flight above a cluster of peonies and other blossoms, with yellow and orange melons entwined around a spray of bamboo, with two metal handles and a twin peach-shaped finial to the cover mirroring the painted design of the vessel, a four character *Hongxian* mark to the base, 21cm H. (2)

£1,500-2,000

二十世紀早期　粉彩花鳥紋溫鍋





285

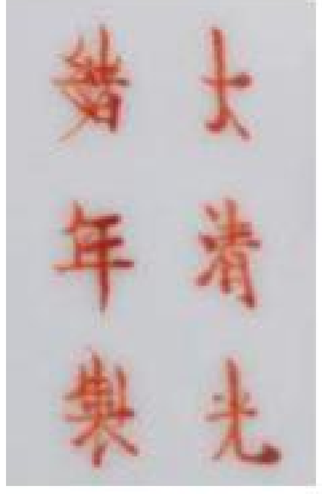
285

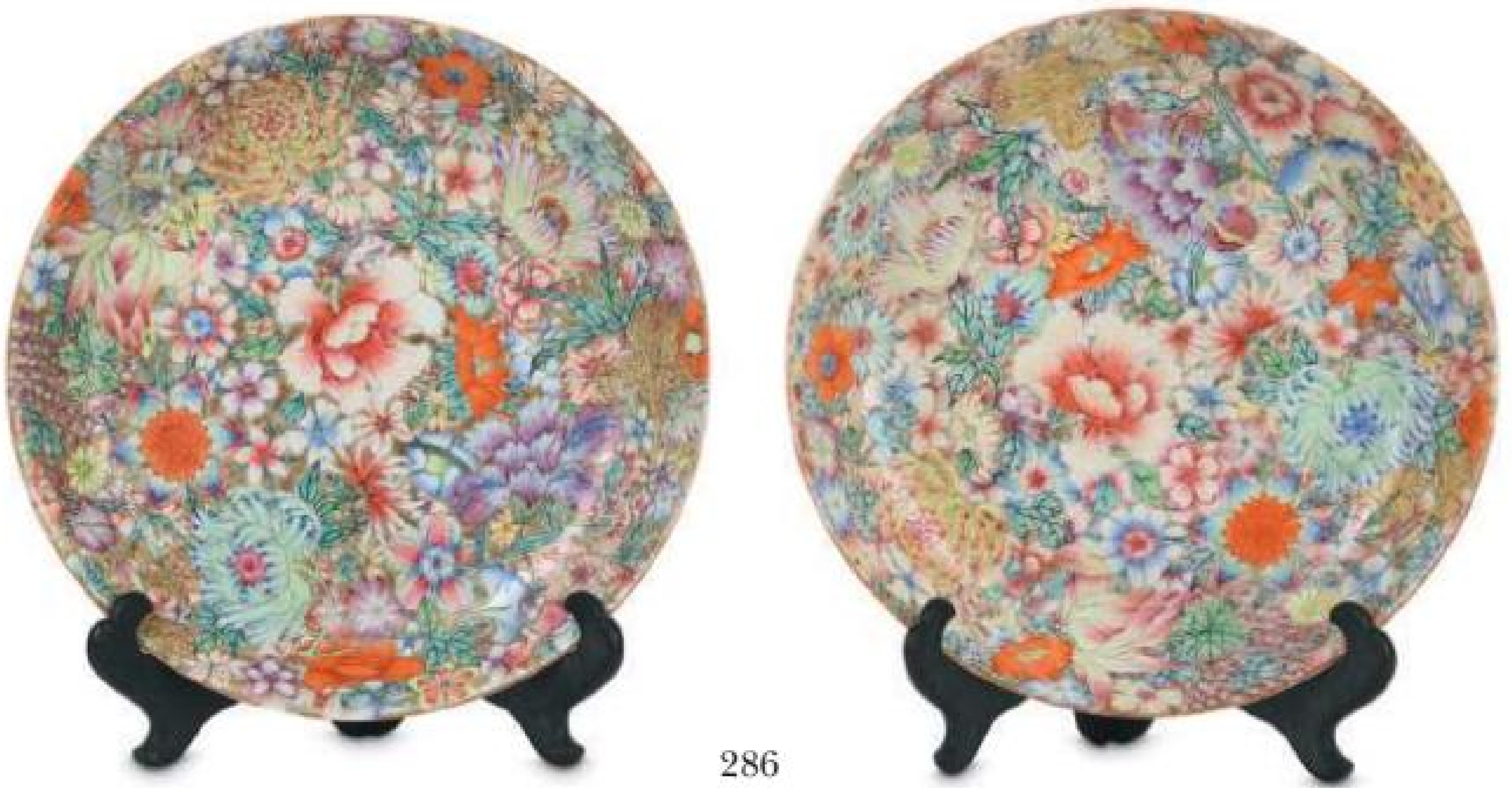
A FAMILLE ROSE 'DRAGON AND PHOENIX' DISH.

Early 20th Century.
Painted with a confronting dragon and a phoenix with the sacred pearl of wisdom between them, the rim with a key fret border, a six character *Guangxu* mark to the base, 18.5cm diameter.

£300-500

二十世紀早期　粉彩龍鳳紋碟，礬紅「大清光緒年製」楷書款





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286

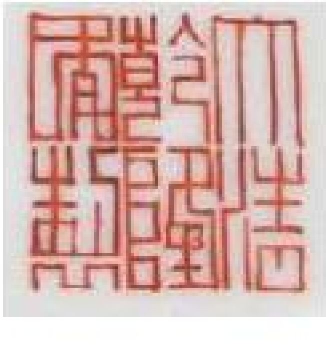
A PAIR OF FAMILLE ROSE 'MILLE-FLEURS' DISHES.

Qing Dynasty, Qianlong mark and possibly of the period.
Each painted with various blossoms in colourful enamels on a gilt ground, the reverse with single flower sprays and six character *Qianlong* marks to the bases, 23.5cm diameter. (2)

Provenance: from the collection of Mr Arnold Mertens, formerly Belgian ambassador to China.

£200-300

清約乾隆　粉彩百花地碟一對，樊紅「大清乾隆年製」篆書款
來源：前比利時駐中國大使Arnold Mertens收藏



287

A MASSIVE FAMILLE ROSE CHARGER.

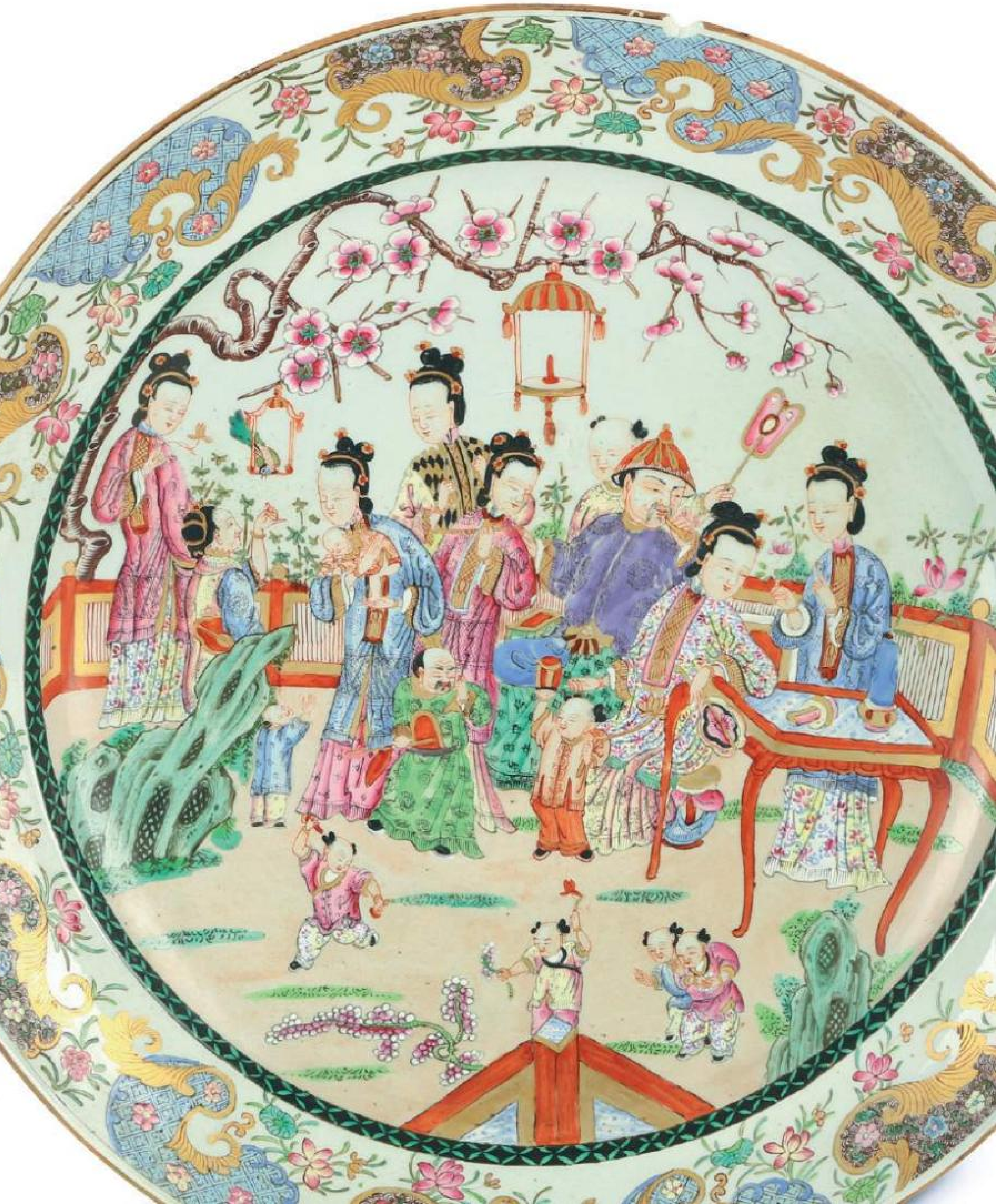
Qing Dynasty, 19th Century.

Painted with a dignitary seated on a chair in a fenced garden, surrounded by seven young ladies and nine small boys, all beneath blossoming prunus branches, the rim with floral sprays and rocaille panels with scrolls and diaper pattern, 45cm diameter.

Provenance: from the collection of Lord John Kerr (1942-2018).

£400-600

清十九世紀　粉彩童子仕女圖大盤
來源： John Kerr勛爵（1942-2018）收藏



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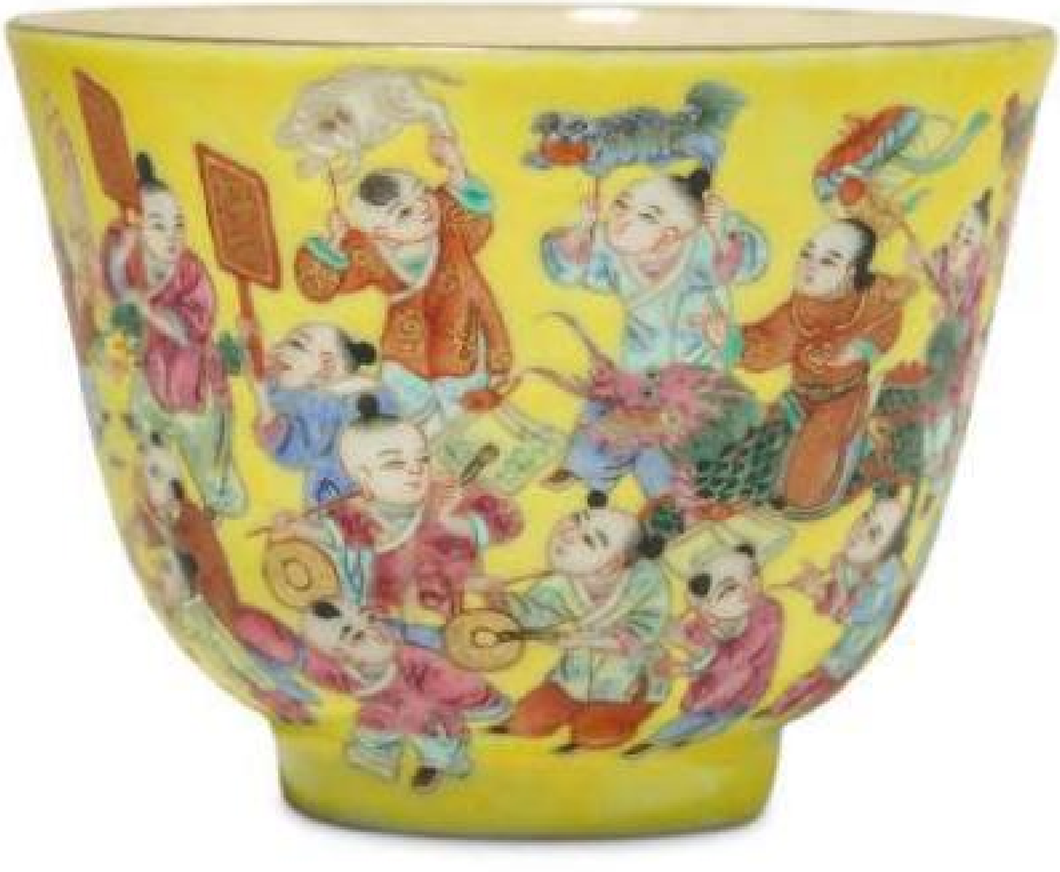

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288

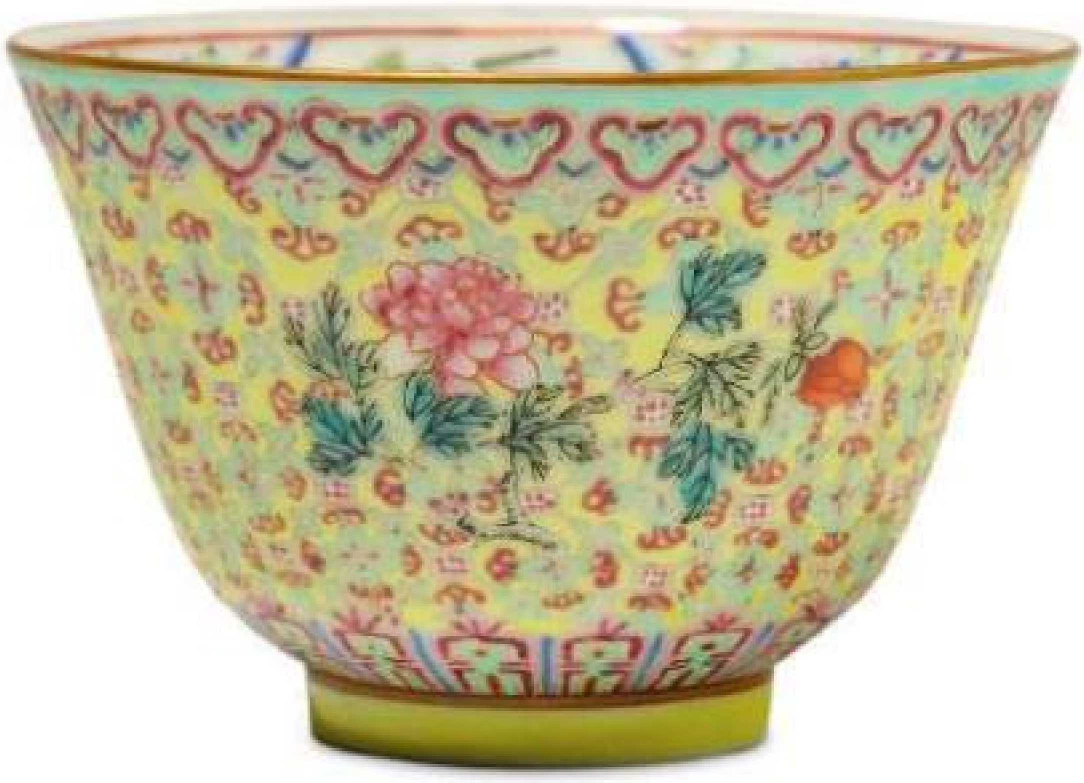
A FAMILLE ROSE YELLOW-GROUND 'HUNDRED BOYS' CUP.

Qing dynasty, Daoguang period.

The tall flared body painted in enamels and gilt with a colourful procession of boys carrying banners, canopies and musical instruments, all against a bright yellow ground, a four character *ji xiang ru yi* mark to base, 6.5cm H, 8.5cm diameter.

£800-1,200

清道光　黃地粉彩嬰戲圖紋盃，礬紅「吉祥如意」楷書款



289

289

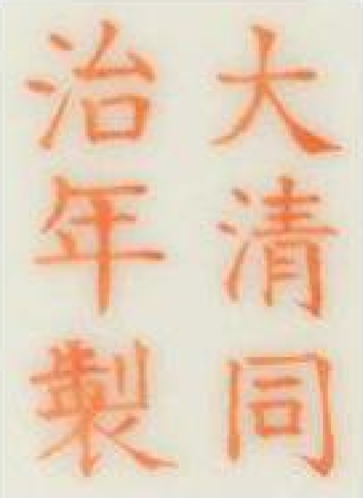
A FAMILLE ROSE YELLOW-GROUND 'PEONY' CUP.

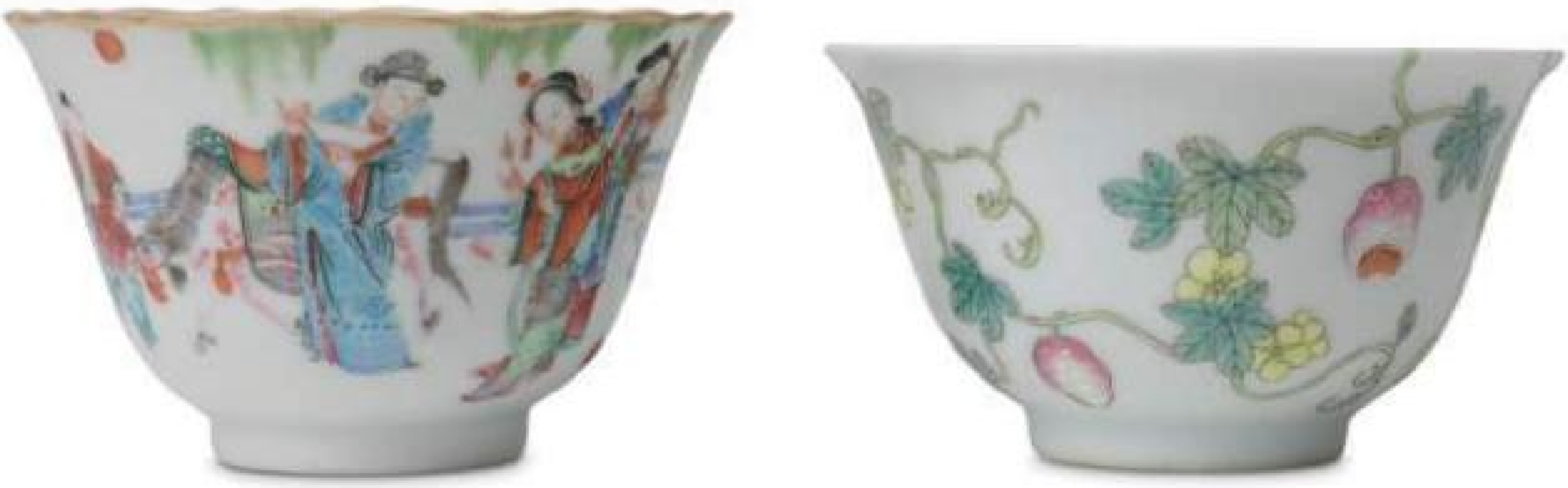
Late Qing Dynasty.

The tall body painted with sprays of pink peonies against a dense cash pattern, with bands of *ruyi* heads to the rim and lappets to the foot, the interior with a single peony roundel and a band of fruit and flowers panels, a six character *Tongzhi* mark to the base, 6cm H, 9cm diameter.

£600-800

清晚期　黃地粉彩如意花卉紋盃，礬紅「大清同治年製」篆書款





290

290

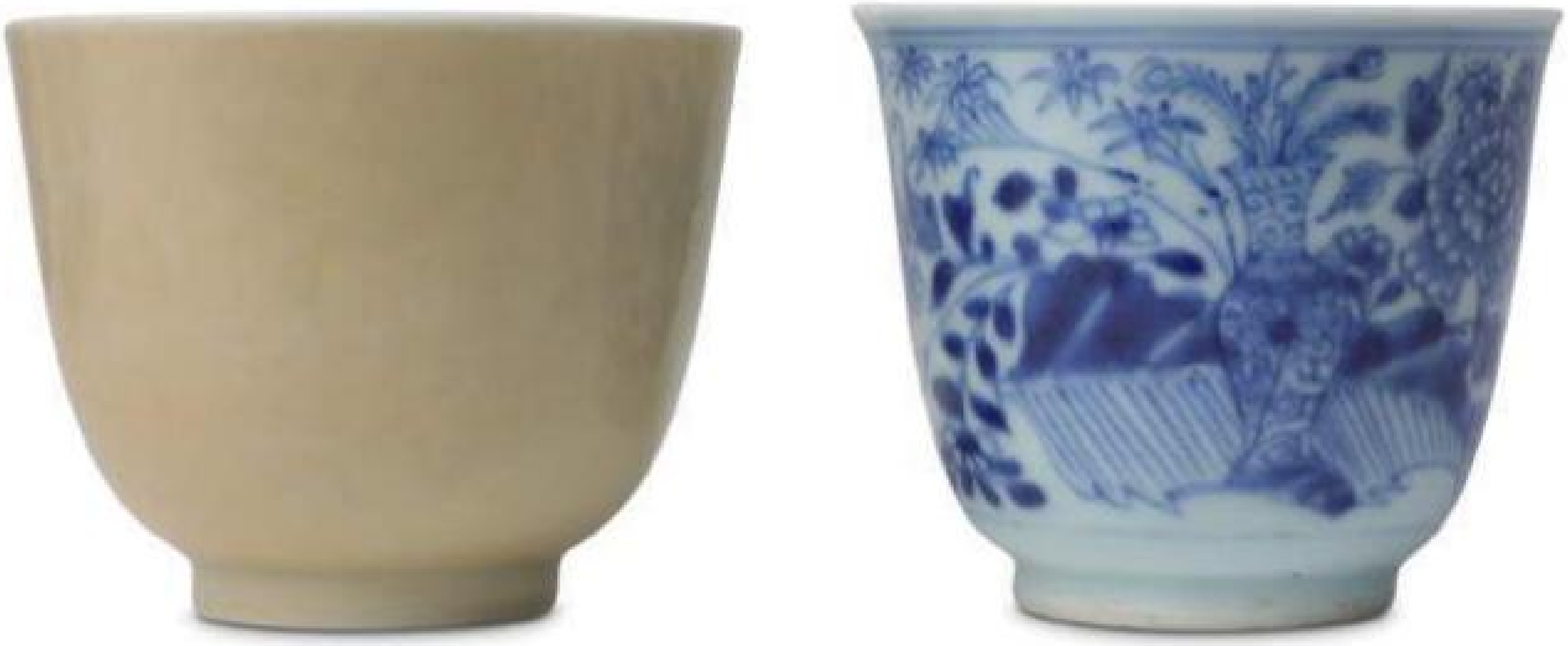
TWO FAMILLE ROSE CUPS.

Late Qing Dynasty.

One painted with sprays of bamboo and fruiting vine, with a six character *Guangxu* mark, the other with travelling courtiers in a landscape, a four character *Xianfeng* mark, 9cm diameter. (2)

£800-1,200

清晚期　花卉紋盃及仕女紋盃共兩支，礬紅「鹹豐年製」篆書款，礬紅「大清光緒年製」楷書款



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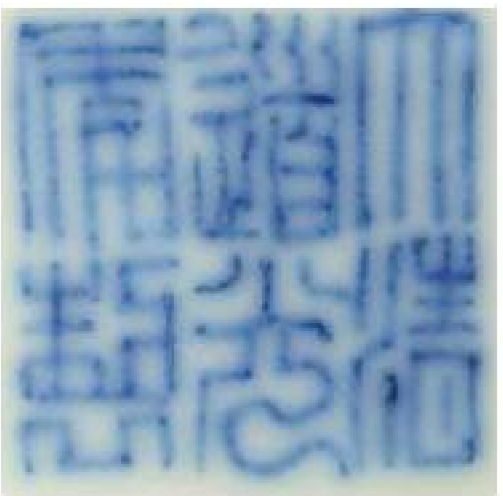
291

TWO CUPS.

Qing Dynasty, 18th Century and later.
Each with a tall flared body, one blue and white, painted with a vase and floral sprays, with a floral band to the interior of the rim, the other decorated with peach-bloom glaze and with a *Daoguang* mark to the base, 6.5cm. (2)

£1,200-1,500

清十八世紀　青花花卉紋盃及豇豆紅釉盃，青花「大清道光年製」篆書款



292

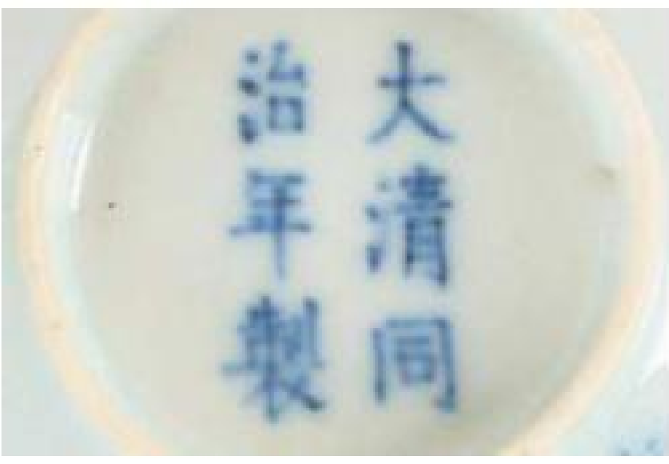
A DOUCAI MONTH CUP.

Qing Dynasty, six-character Tongzhi mark and of the period.
With steep rounded sides rising to a flared rim, painted to the exterior in underglaze-blue and overglaze enamels with figures in a landscape, among trees with mountains in the distance, the reverse inscribed *qing xiang he su yu, jia se chu qing yan* (The fragrance blends with the flavour of evening rain. The beautiful colour stands out in clear weather like in mist), ending with a single-character seal mark, 7cm diameter.

Provenance: Sotheby's Hong Kong, 2nd November 1998, lot 325 [part].

£3,000-5,000

清同治　十月芙蓉花鬪彩盃，青花「大清同治年製」楷書款
款識：清香和宿雨 佳色出晴烟 「賞」
來源：1998年香港蘇富比，lot 325（其中一支）



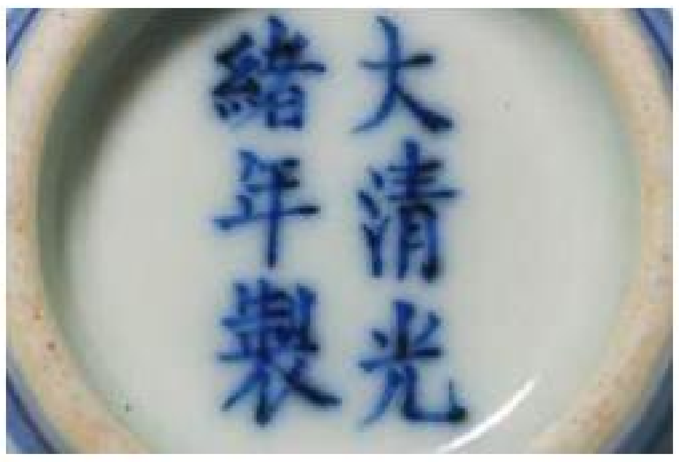
293

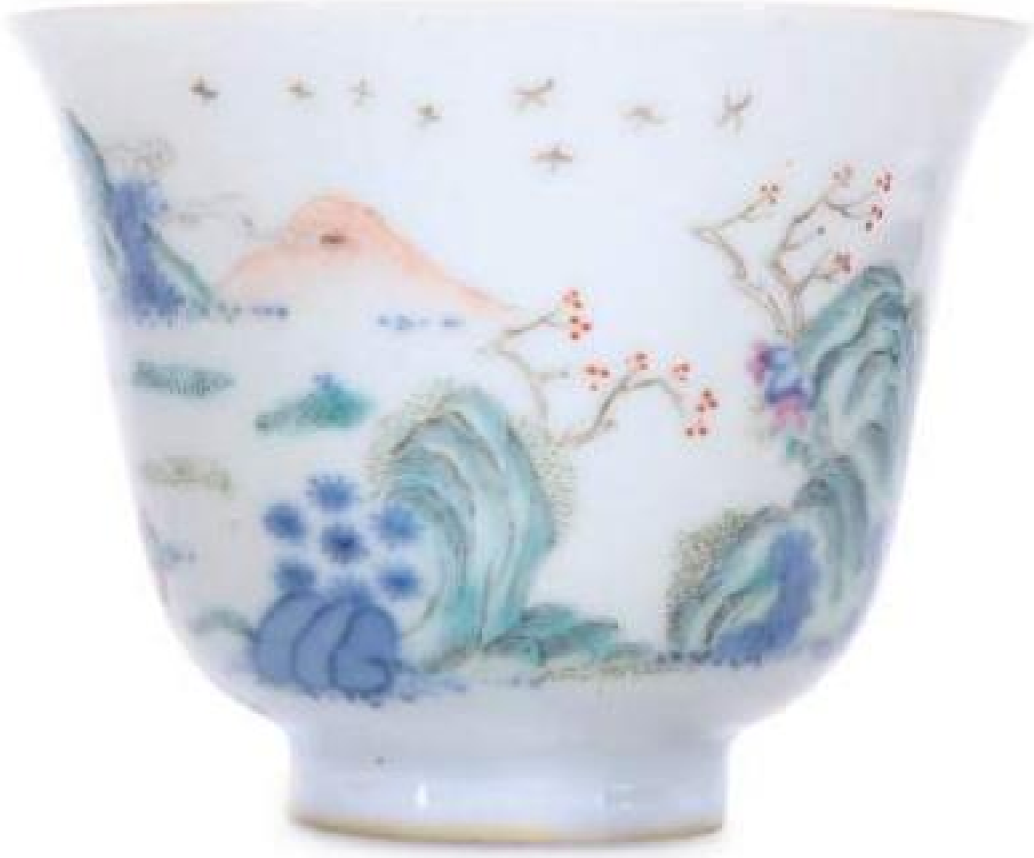
A FAMILLE ROSE UNDERGLAZE BLUE CUP.

Qing Dynasty, Guangxu mark and of the period.
The gently flaring body painted with wild orchids and chrysanthemums, with w band of *ruyi* heads to the foot and key fret to the rim, 5cm H, 6.5cm diameter.

£1,000-2,000

清光緒　青花加彩花卉紋盃，青花「大清光緒年製」楷書款





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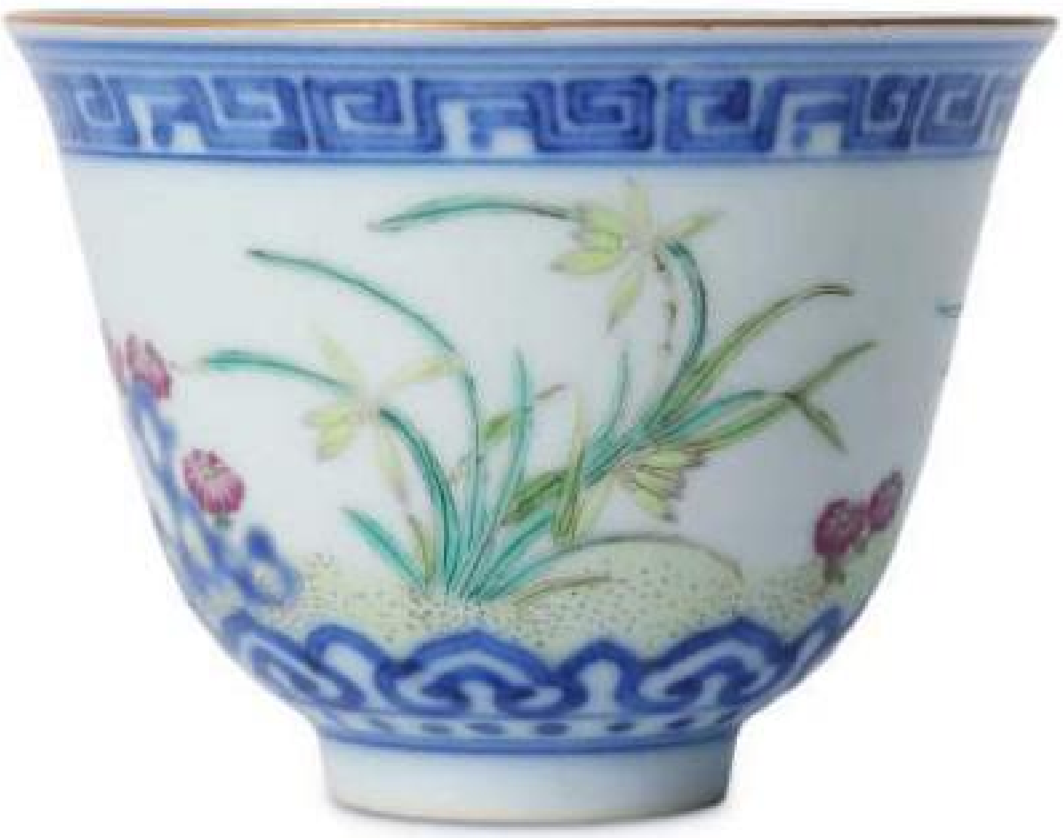


293

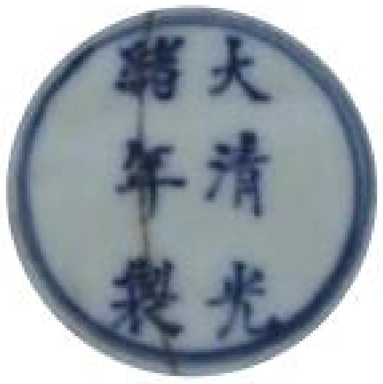
294

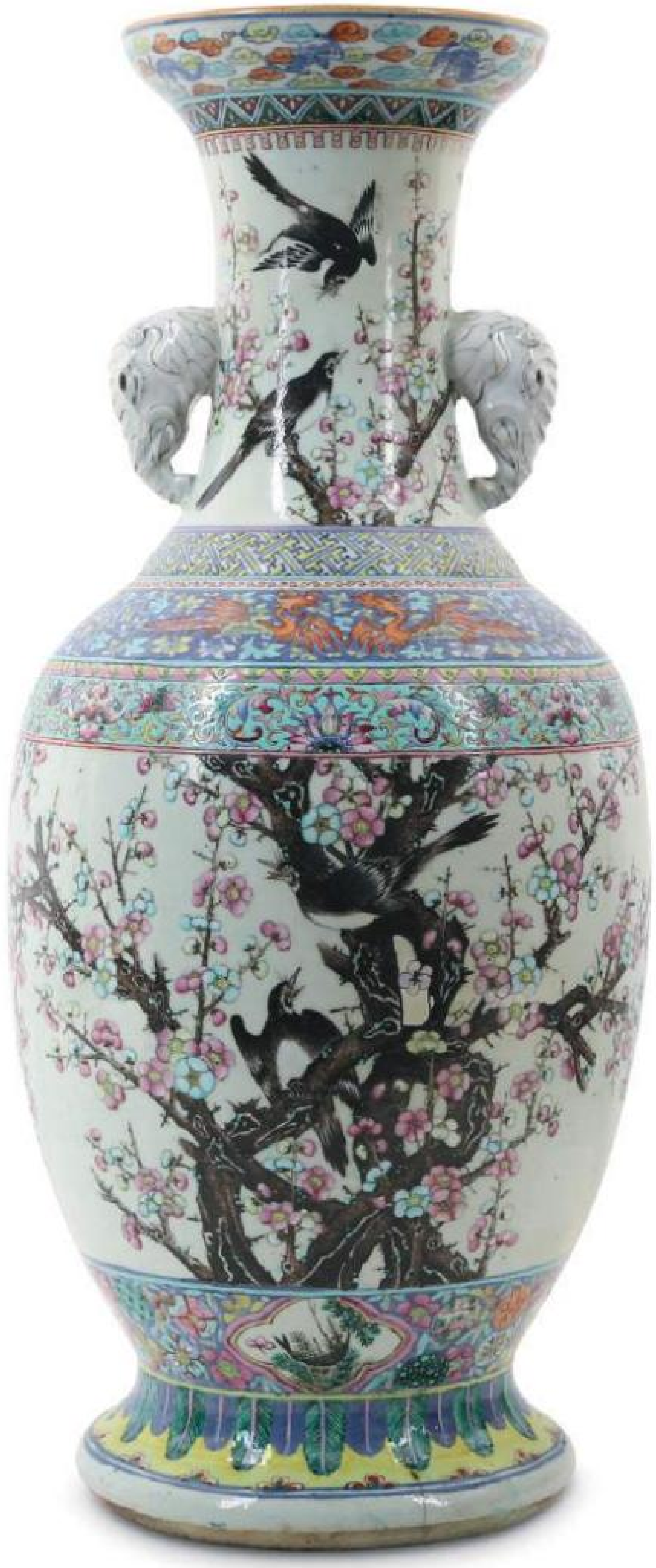
A LARGE DOUCAI AND FAMILLE ROSE VASE.
Qing Dynasty, Guangxu mark and of the period.
The ovoid body painted with a pair of hwamei birds on a gnarled trunk of a blossoming prunus tree, the waisted neck mirroring the design, framed by twin elephant head handles and rising to a flared rim, the foot, shoulder and rim with colourfully enamelled bands in famille rose and *doucai* styles, six character mark to base, 60cm H.

£2,000-3,000

清光緒　粉彩‘喜上眉梢’雙象耳大瓶，青花「大清光緒年製」楷書款
來源：英國私人收藏

Provenance: an English private collection, reputedly from 1920s.
The combination of varying techniques of decoration such as famille rose enamel and underglaze doucai, together with the close juxtapositioning of disparate patterns was fundamentally an innovation of the Qianlong era. The present vase with its various horizontal bands emulates the Qianlong protype of which an example is illustrated in *The Palace Museum's Essential Collections: Chinese Ceramic Wares with Polychrome Glaze*, 2016, cat. no. 231.





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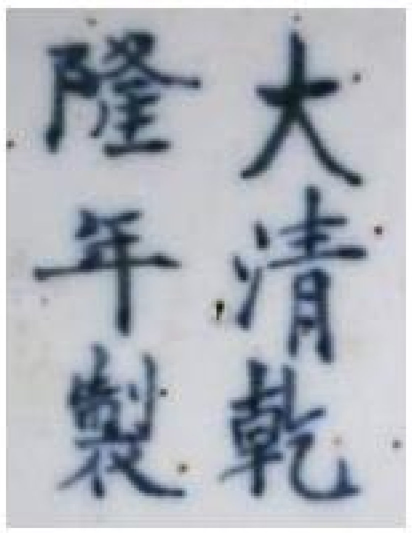
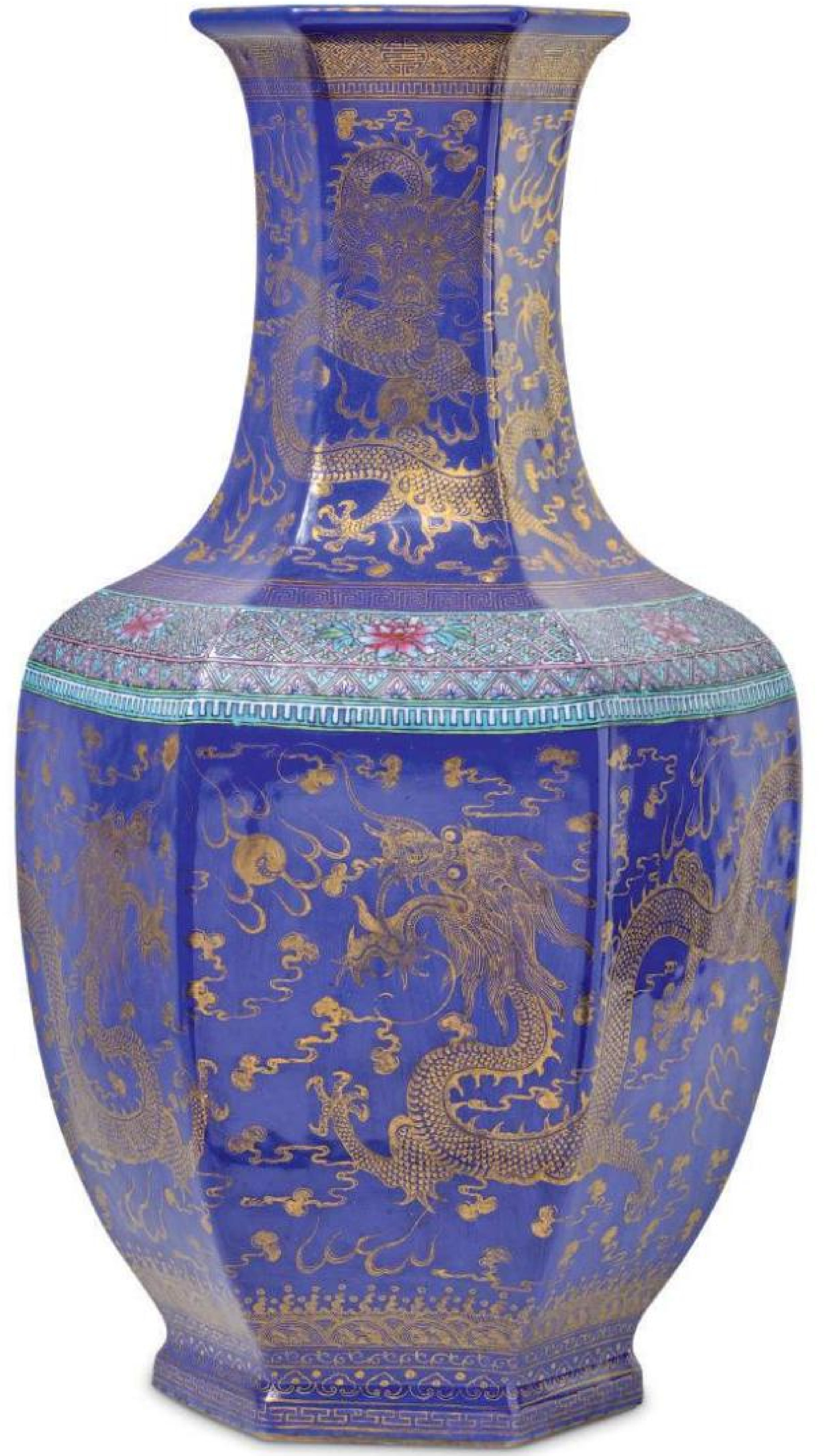


295

A GILT-DECORATED POWDER-BLUE ‘DRAGON’ VASE.
Qing Dynasty, Guangxu period.
The hexagonal-section body painted with three dragons chasing sacred pearls of wisdom amidst clouds and fire wisps above stylised waves, with further two beasts to the waisted neck with a flared rim, the shoulder with an enamelled band of flower heads on a diaper pattern, a six character *Qianlong* mark to the base, 67cm H.

£13,000-15,000

清光緒　灑藍地描金六方龍紋瓶，青花「大清乾隆年製」楷書款



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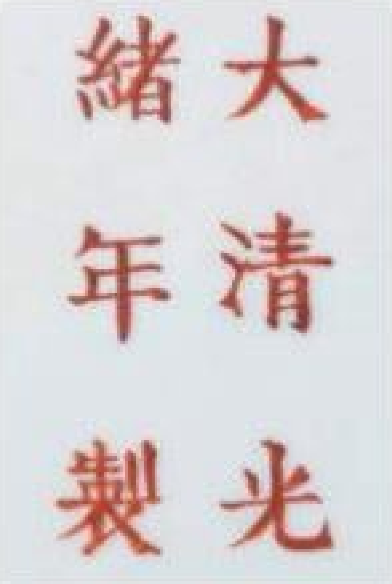
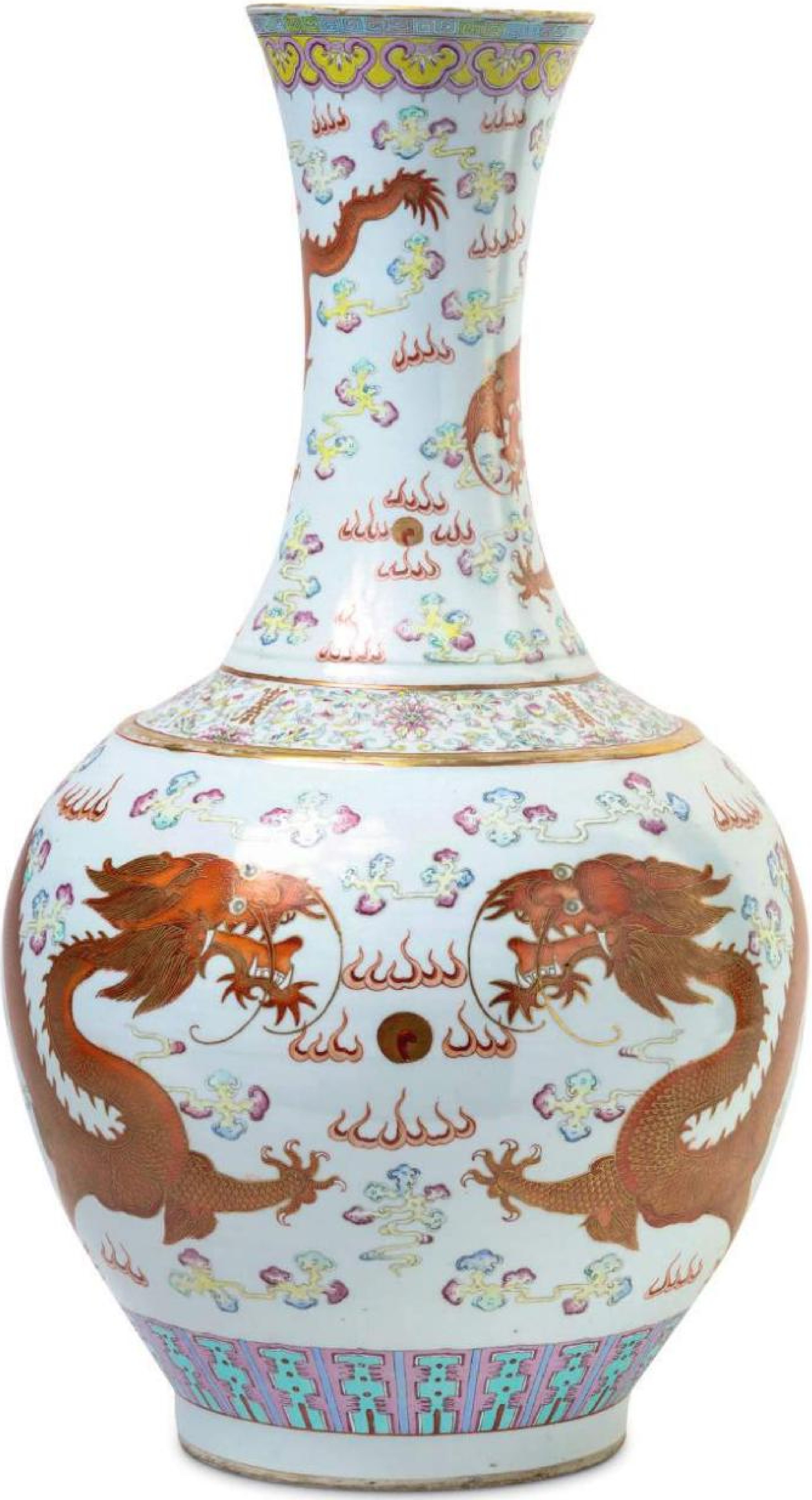


296

A LARGE FAMILLE ROSE ‘DRAGON’ BOTTLE VASE.
Qing Dynasty, six character Guangxu mark and of the period.
The ovoid body painted with two iron-red confronting dragons contesting a sacred pearl of wisdom amongst stylised colourful clouds, the flared neck with a similar design, with bands of lappets to the foot, lotus to the shoulder and *ruyi* heads and key fret to the rim, 66cm H.

£15,000-20,000

清光緒　粉彩雙龍戲珠圖紋瓶，礬紅「大清光緒年製」楷書款



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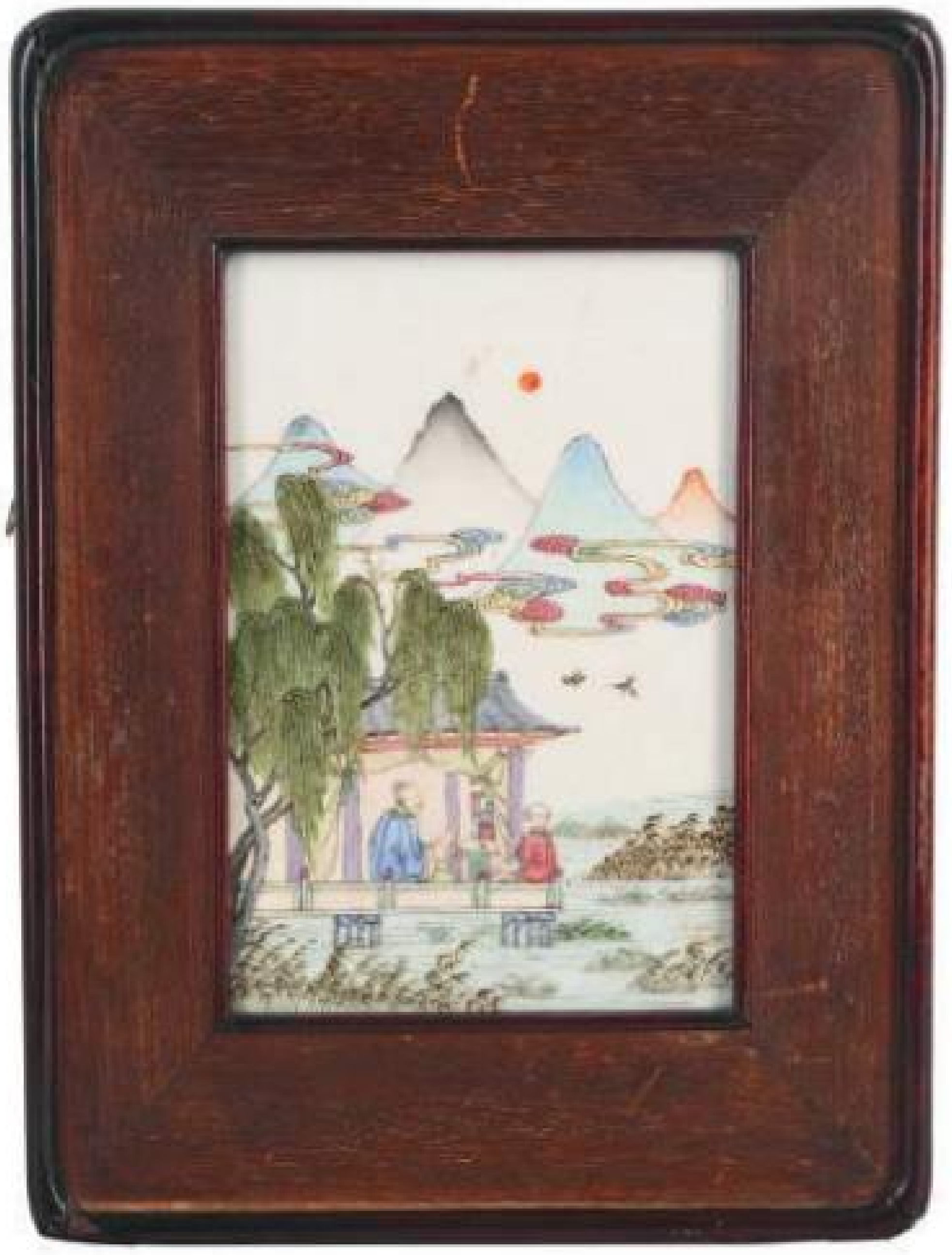
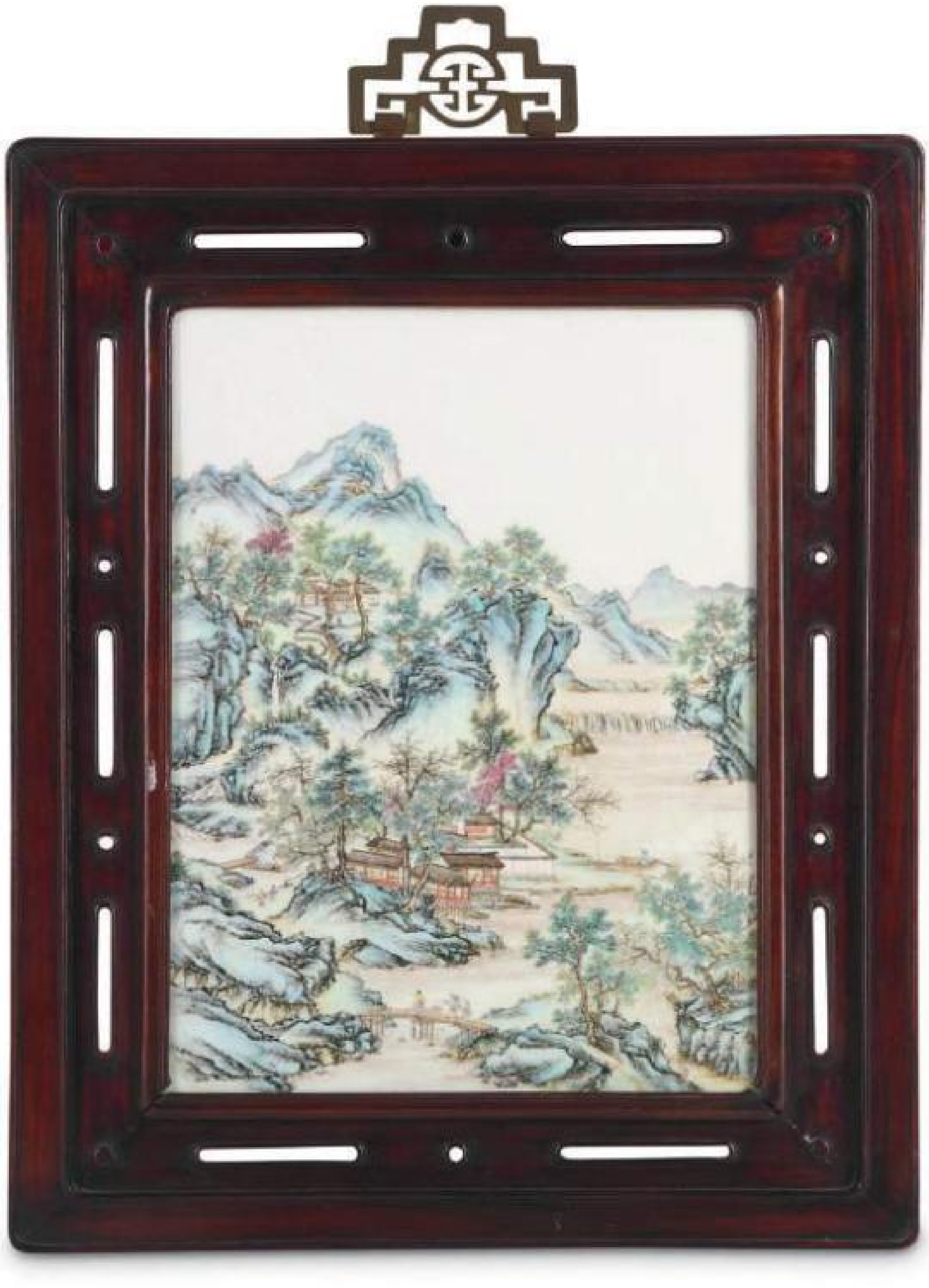


297

297
A FAMILLE ROSE PORCELAIN PLAQUE.
Qing Dynasty.
Painted with a scholar and his young assistant in a pavilion near a willow tree by a lake, with distant mountains shrouded by stylised colourful clouds, 19.5 x 13cm.

£100-200

清　粉彩高士童子圖瓷板



298

298
A FAMILLE ROSE 'LANDSCAPE' PLAQUE.
Late Qing Dynasty.
Finely painted with figures in a mountainous landscape, with a small bridge and a fisherman in a sampan and pavilions shrouded by groves of pines and blossoming prunus, contained in a *hongmu* frame, 30 x 22.5cm.

£1,000-2,000

清晚期　粉彩山水圖紋瓷板

FROM AN ENGLISH PRIVATE COLLECTION ACQUIRED IN SINGAPORE IN THE 1960s AND 1970s (lots 299-306)

299

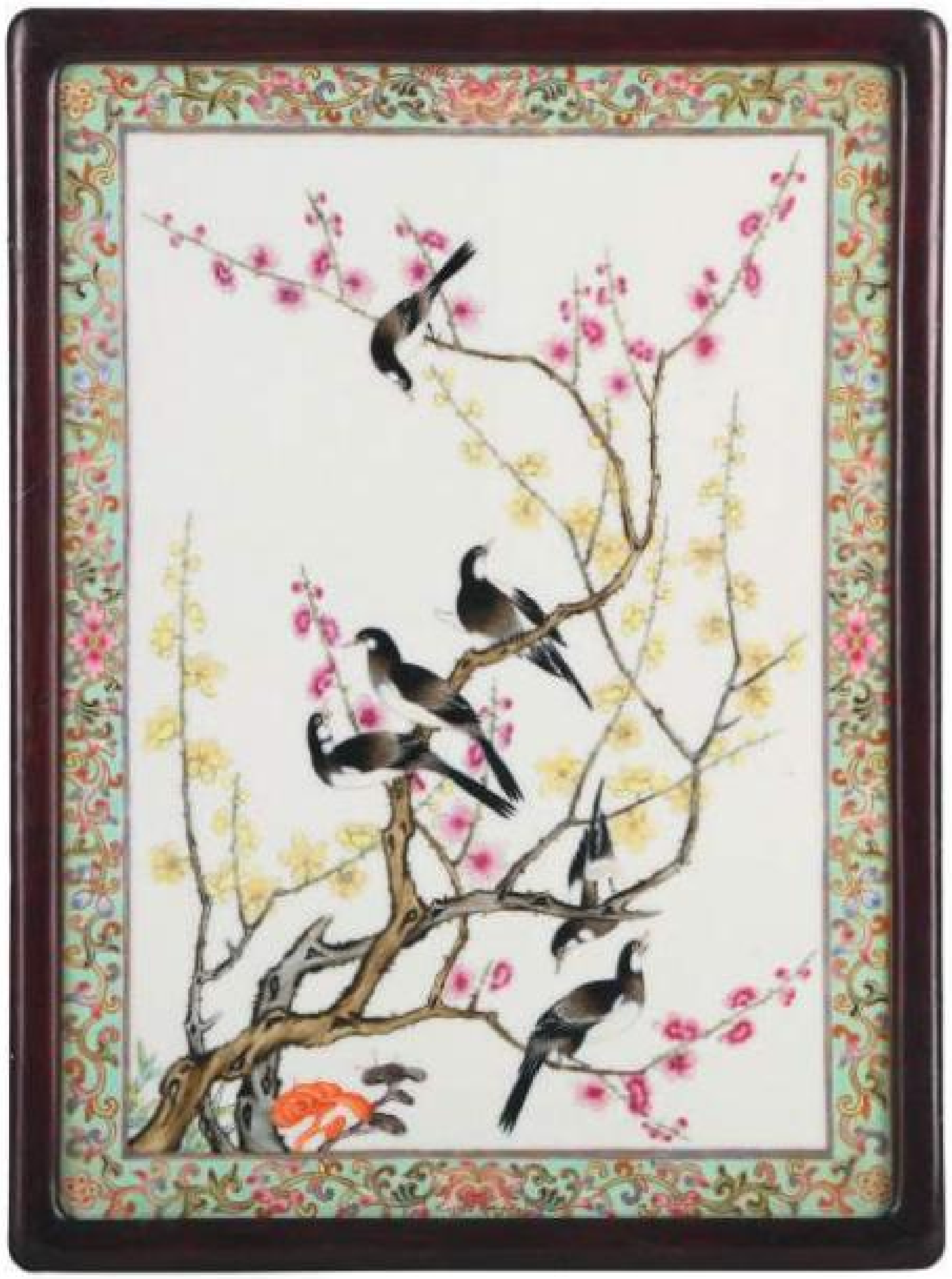
A FAMILLE ROSE ‘BIRDS AND FLOWERS’ PLAQUE.
20th Century.
With six magpies perched on blossoming branches, all within a border painted with enamels and gilt with flower heads and scrolling foliage against a turquoise ground, 32.5 x 24cm.

Provenance: an English private collection, acquired in Singapore in the 1960s and 1970s.

£800-1,200

二十世紀　粉彩花鳥圖紋瓷板

來源：英國私人收藏，於20世紀60或70年代購於新加坡



299

300

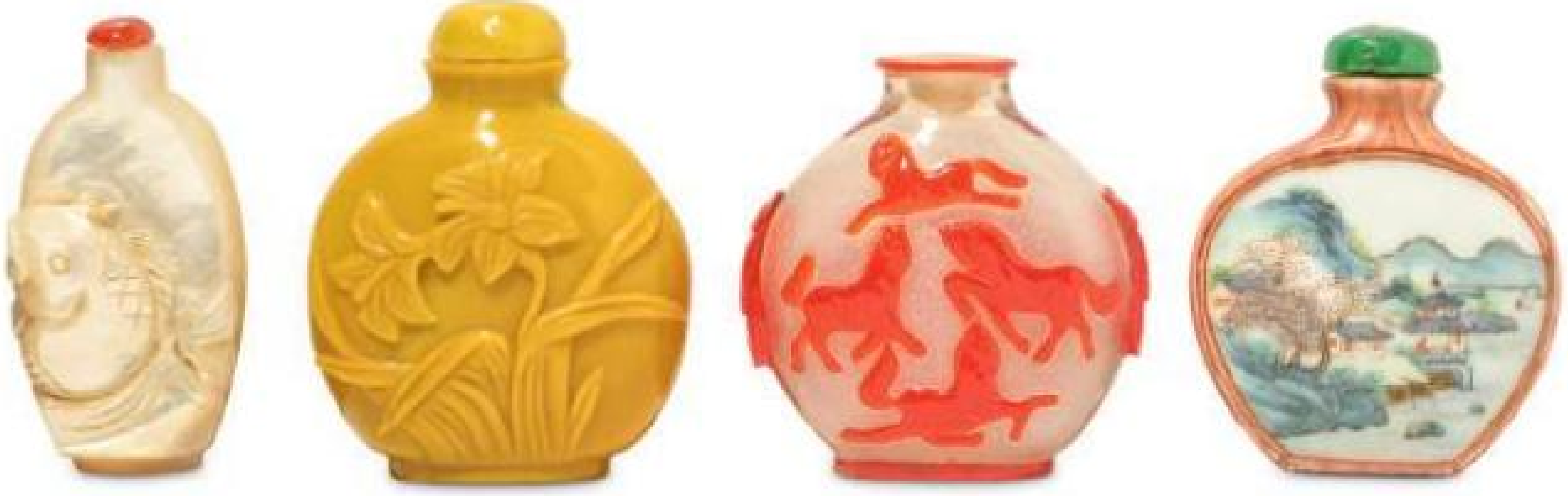
FOUR SNUFF BOTTLES.
Qing Dynasty.
Comprising: a red-overlay glass bottle decorated with horses, a yellow Beijing glass bottle with blossoms, a mother-of-pearl bottle carved with a carp and a porcelain landscape bottle with a four character *Qianlong* mark, 6.5 - 7.5cm H. (4)

Provenance: an English private collection, acquired in Singapore in the 1960s and 1970s.

£400-600

清　料鼻煙壺兩件、螺鈿雕鼻煙壺及粉彩鼻煙壺，礬紅「乾隆年製」篆書款

來源：英國私人收藏，於20世紀60或70年代購於新加坡



300

301

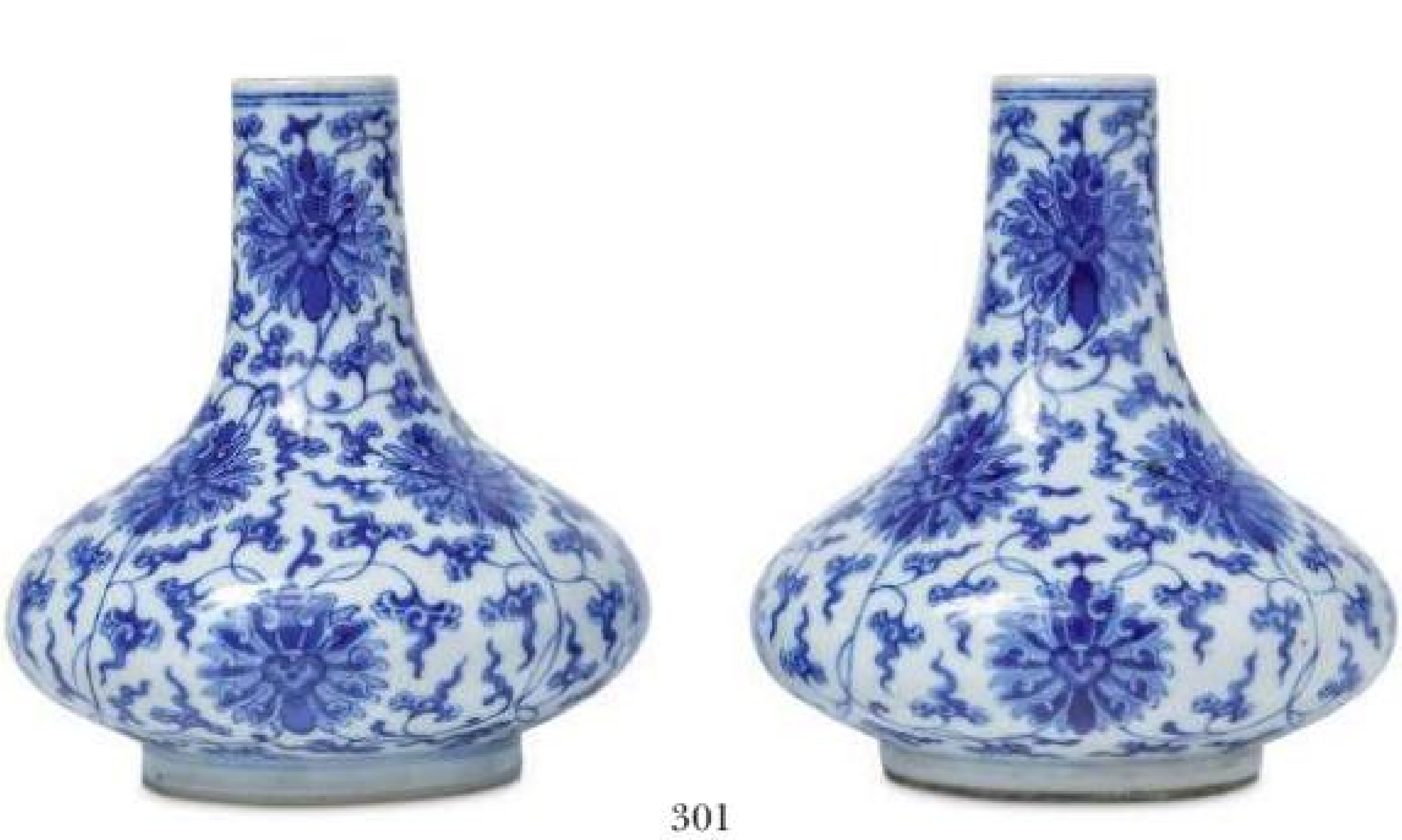
A PAIR OF BLUE AND WHITE ‘LOTUS’ VASES.
19th/20th Century.
Each with a compressed ovoid body and a cylindrical neck painted with stylised lotus flower heads and scrolling foliage, with six character marks to the bases, 15cm H. (2)

Provenance: an English private collection, acquired from Fukien Exhibit Co., Singapore, March 1971.

£500-800

十九 / 二十世紀　青花纏枝蓮紋孳薺瓶一對，青花「大清康熙年製」楷書款

來源：英國私人收藏，於20世紀60或70年代購於新加坡



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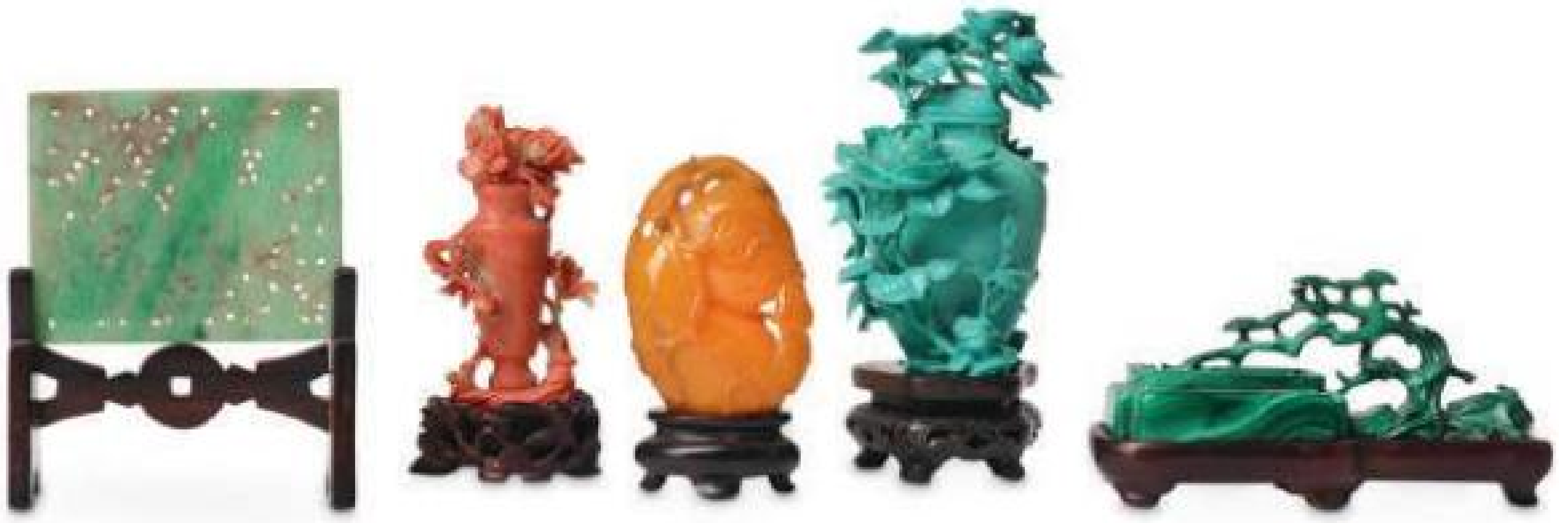


302

302 λ

A COLLECTION OF HARDSTONE CARVINGS.

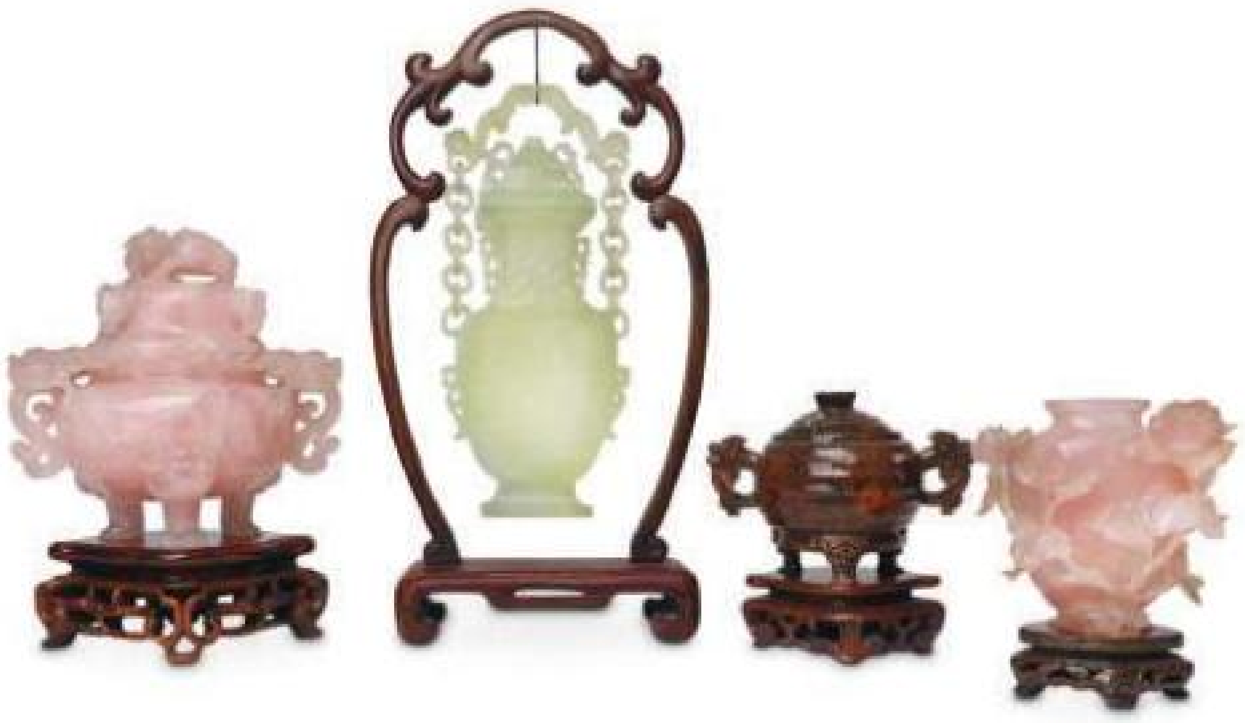
20th Century.

Including a jadeite plaque, a turquoise vase and cover, a coral carving, an amber carving and a malachite water pot, each with a wood stand, 4-9cm H. (10)

Provenance: an English private collection, acquired in Singapore in the 1960s and 1970s.

£400-600

二十世紀 硬石、琥珀及珊瑚雕件一組五件連木座
英國私人收藏，於20世紀60或70年代購於新加坡



303

303

FOUR HARDSTONE VASES AND INCENSE BURNERS.

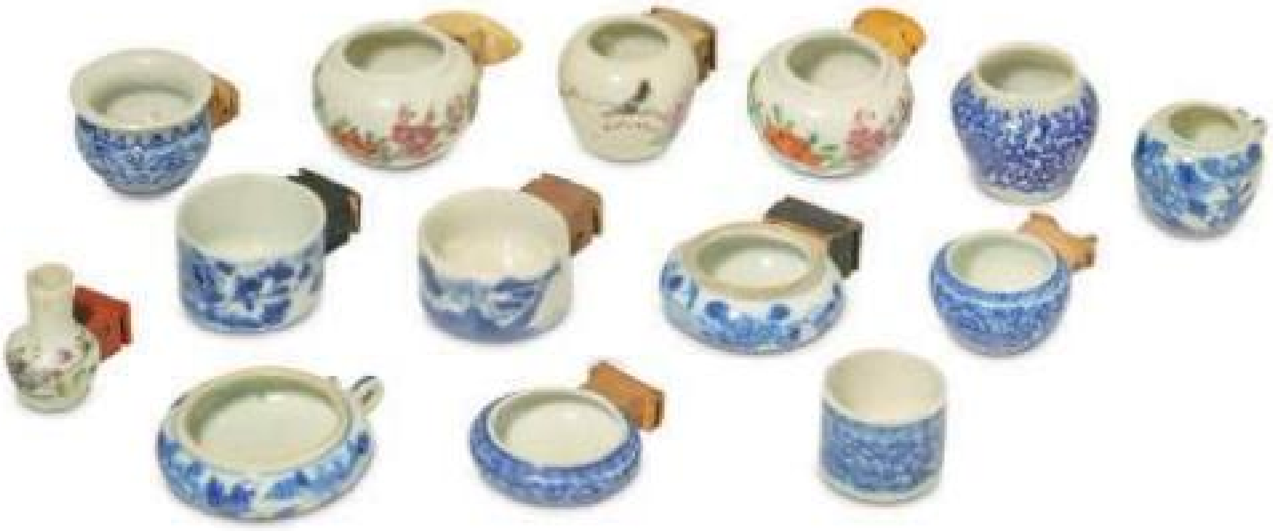
20th Century.

Comprising: a green jadeite hanging vase and cover, a rose quartz vase and an incense burner and cover, and a brown agate incense burner and cover, together with three wood stands, 10-20.5cm H. (10)

Provenance: an English private collection, acquired in Singapore in the 1960s and 1970s.

£300-500

二十世紀 硬石雕瓶及蓋爐一組四件連木座
英國私人收藏，於20世紀60或70年代購於新加坡



304

304

A COLLECTION OF PORCELAIN BIRD FEEDERS.

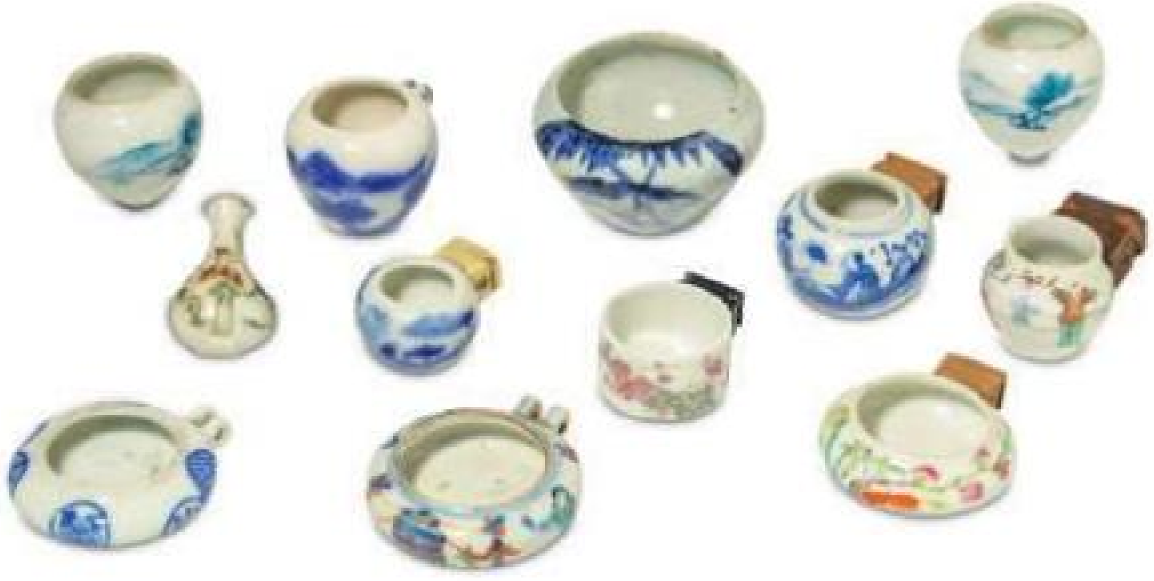
19th/20th Century.

Comprising four famille rose, and ten blue and white feeders variously shaped and painted with blossoms and foliage, 1.5-3.5cm H, 1.2-4cm diameter. (14)

Provenance: an English private collection, acquired from Hong Sung, Singapore, 19 November 1970.

£500-800

十九 / 二十世紀 鳥食罐一組十四件
來源：英國私人收藏，於20世紀60或70年代購於新加坡



305

305

TWELVE PORCELAIN BIRD FEEDERS.

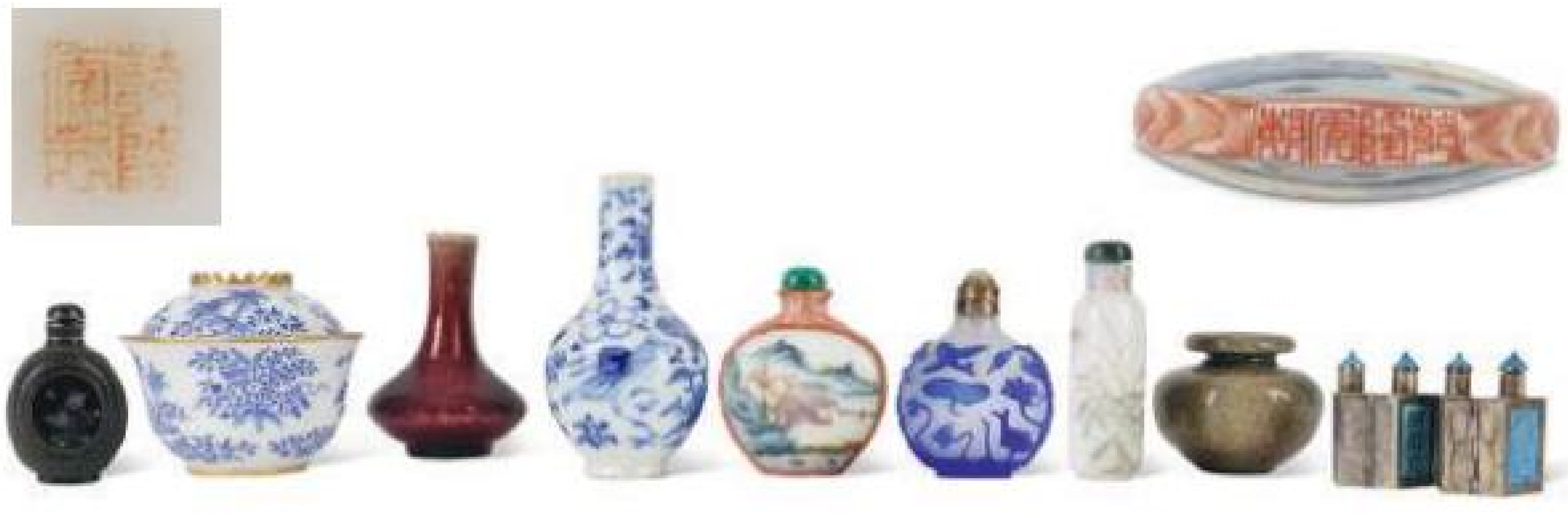
19th/20th Century.

Comprising seven blue and white and five famille rose variously shaped bird feeders, one with a four character *Yongzheng* mark, another with a Qianlong mark, 3-6cm. (12)

Provenance: an English private collection, acquired from Hong Sung, Singapore, 19 November 1970.

£400-600

十九 / 二十世紀 鳥食罐一組十六件，「雍正年製」、「乾隆年製」、「洪」款
來源：英國私人收藏，於20世紀60或70年代購於新加坡



306

306

A COLLECTION OF ITEMS.

19th/20th Century.

Including four snuff bottles, three miniature vases, a tea bowl and cover and a four-fold medicine bottle, two snuff bottles with *Qianlong* marks to the bases, 4.5 - 9.5cm H. (14)

Provenance: an English private collection, acquired in Singapore in the 1960s and 1970s.

£400-600

十九 / 二十世紀 鼻煙壺四件、瓶三件、茶蓋盌、及藥瓶
來源：英國私人收藏，於20世紀60或70年代購於新加坡

307
A BRONZE BUST OF LIAO CHENGZHI.
Second half of 20th Century.
His head slightly tilted, with a benign smile on his face, holding his hands together and supporting his chin, 30 x 28 x 19cm, 10.1kg.

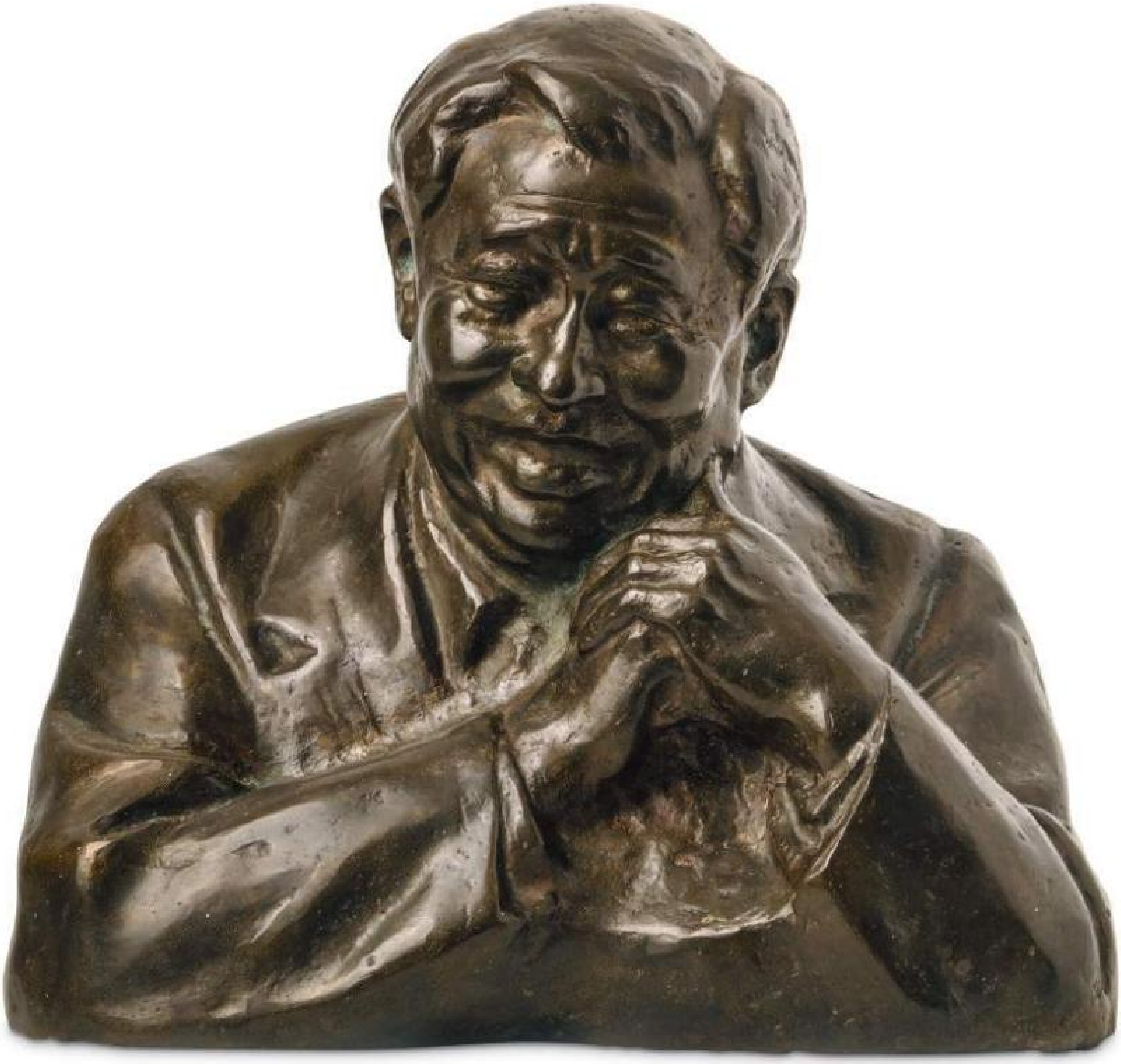
Provenance: from an important private collection.

£3,000-5,000

二十世紀晚期　銅廖承志半身像
來源：重要私人收藏

Liao Chengzhi (1908-1983) was a Chinese politician of high rank in the Communist Party. In 2008 Liao's ashes were buried in Babaoshan Revolutionary Cemetery in Beijing, a traditional resting place of the high-ranking revolutionary heroes. The present piece is one of a limited number cast for an elite group of the leader's family and friends and appears to be a preparatory cast for a larger sculpture now outside the Liao Chengzhi Memorial Museum.

(from the Liao Chengzhi Memorial Museum)



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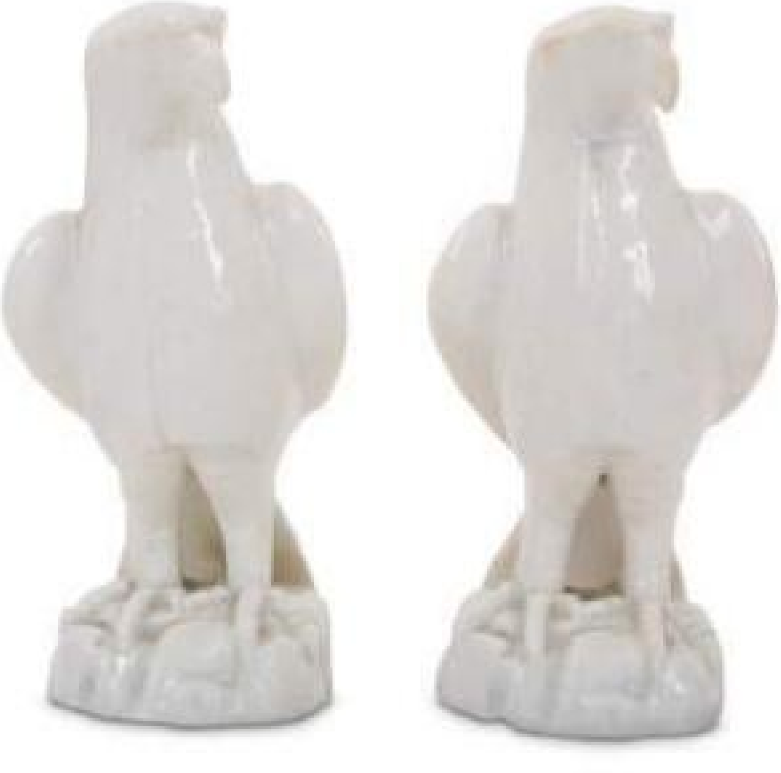

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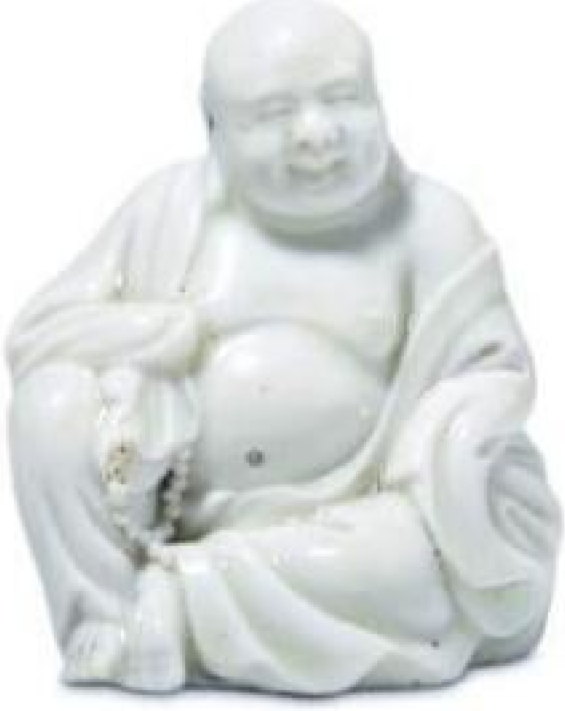


309

308
A PAIR OF DEHUA HAWKS.
Qing Dynasty, Kangxi period.
Each with head slightly turned to the side, raised on a rock base, 11.5cm H. (2)

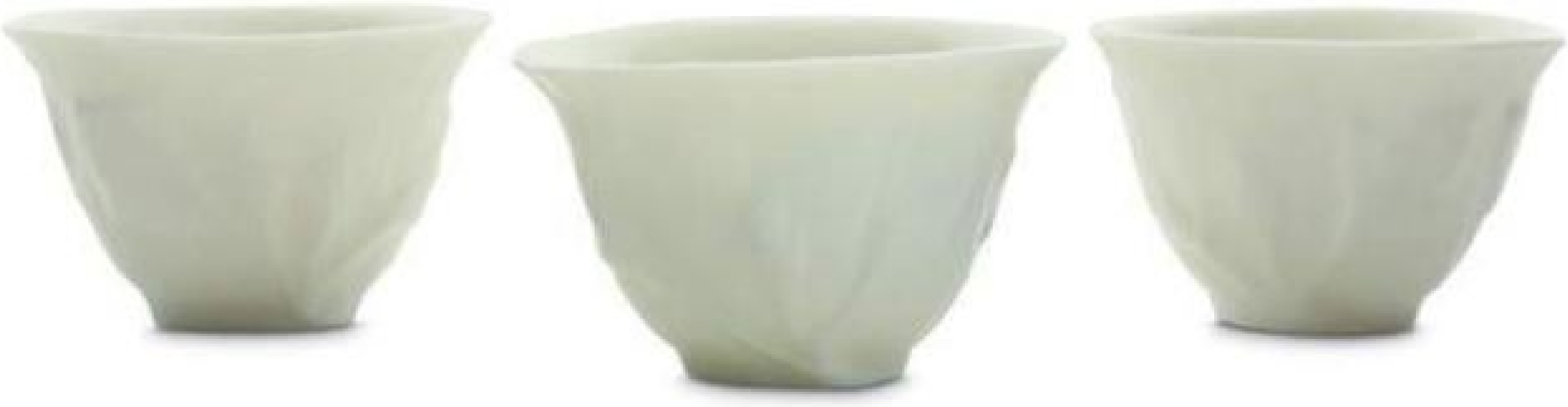
£800-1,200

清康熙　德化窯鷹形擺件一對

309
A SMALL BLANC-DE-CHINE FIGURE OF A BUDAI HESHANG.
Qing Dynasty.
The laughing monk seated, his right arm with a string of prayer beads resting on his raised right knee, a double gourd-shaped illegible seal to the reverse, 7cm H.

£100-200

清　德化窯布袋和尚像

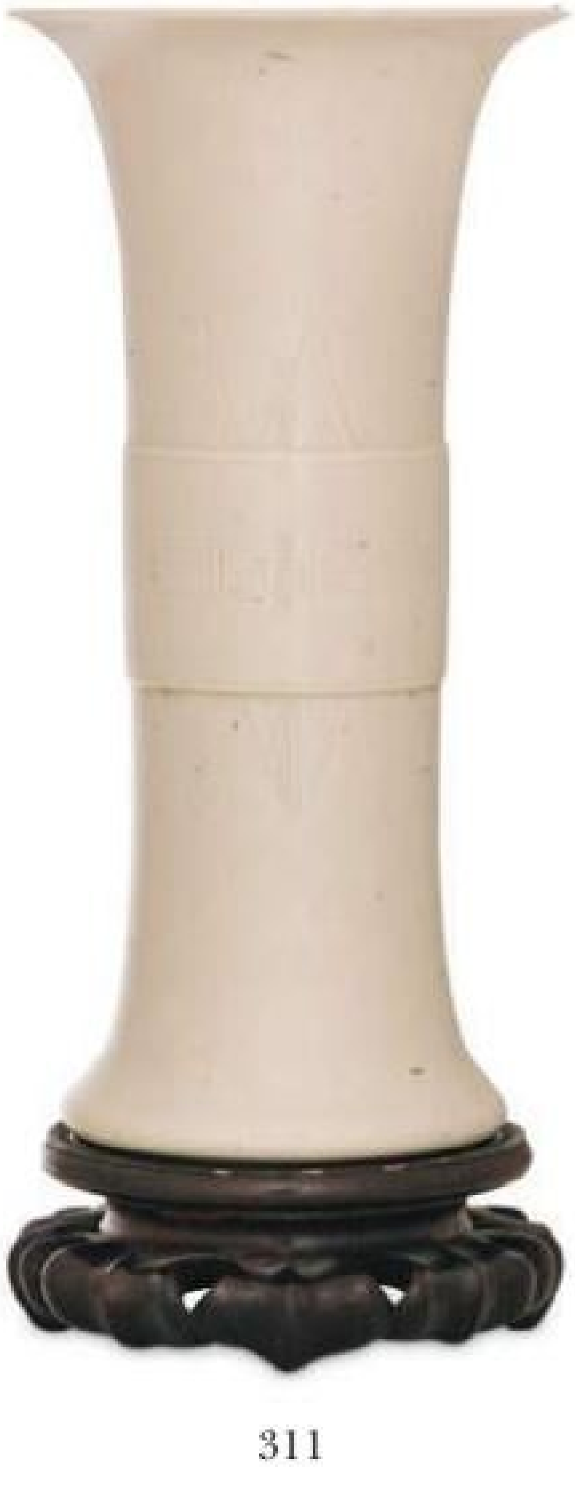


310

310
A SET OF THREE DEHUA CUPS.
Qing Dynasty, Kangxi period.
Each with a conical body and a slightly everted rim, moulded as flower heads with a row of petals with foliage sprays, single character marks to the bases, 3.5cm H. (3)

£400-600

清康熙　德化窯花紋盃三支



311

311
A BLANC-DE-CHINE VASE, GU.
Qing Dynasty.
The plain body with a flared foot and rim with a raised central section incised with a key fret band and two rows of lappets, together with a wood stand, 25cm H. (2)

£100-200

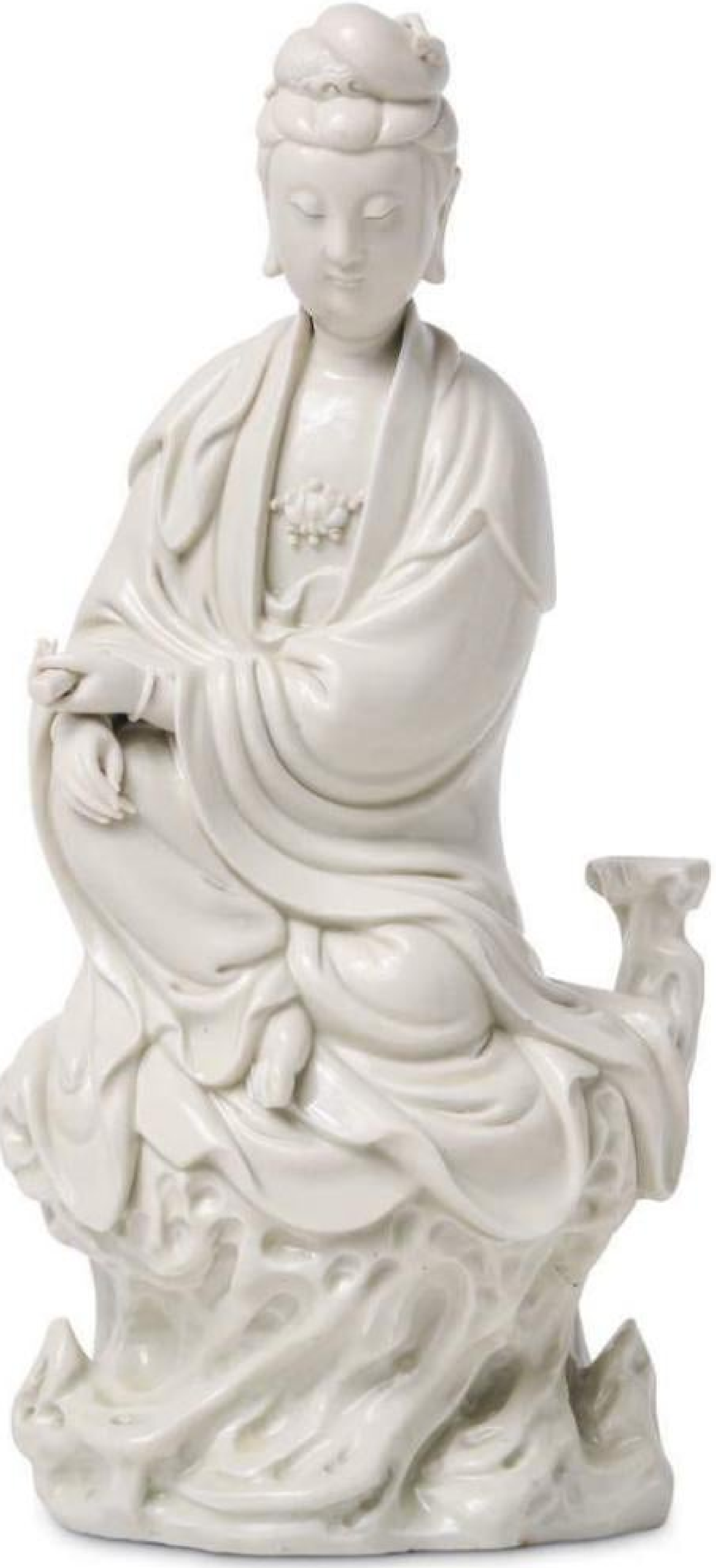
清　德化窯觚式瓶連木座

312

A BLANC-DE-CHINE FIGURE OF GUANYIN.
Qing Dynasty, 17th/18th Century.
Wearing long flowing robes, gracefully seated on a tall rocky outcrop, with hair piled in a high chignon, with both hands resting on her raised right knee, holding a scroll in her left hand, her face with a serene expression framed by elongated earlobes, 32cm H.

£4,000-6,000

清十七 / 十八世紀　德化窯觀音像



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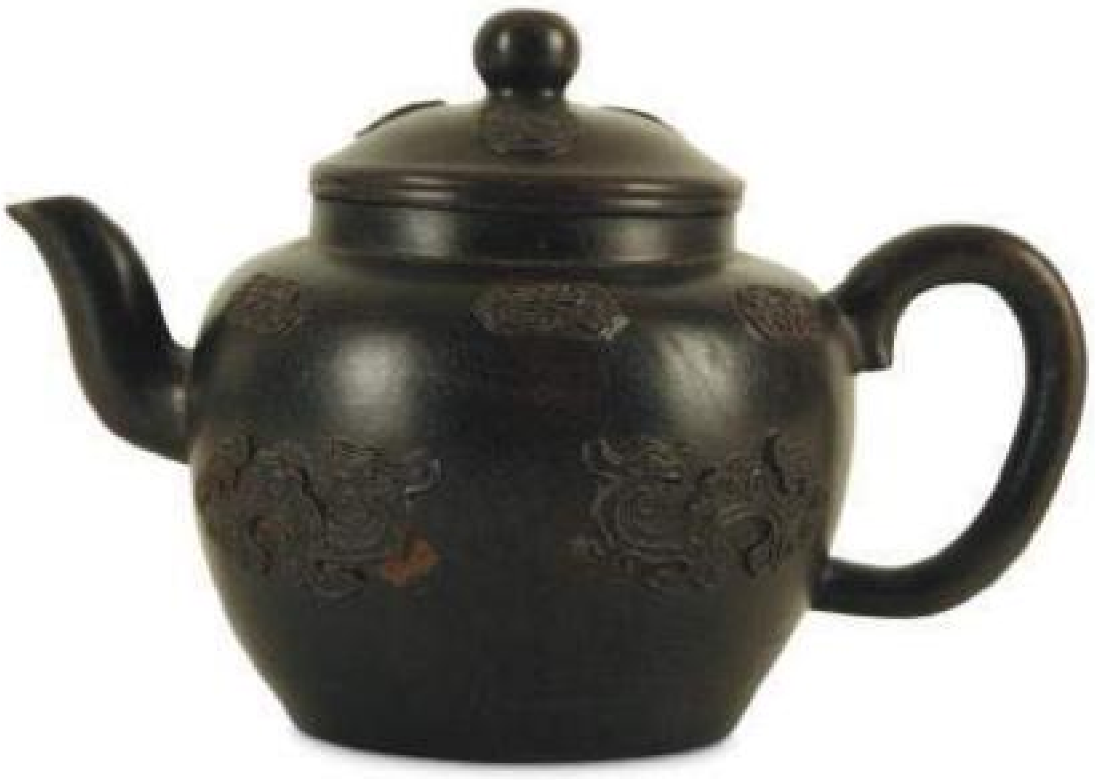

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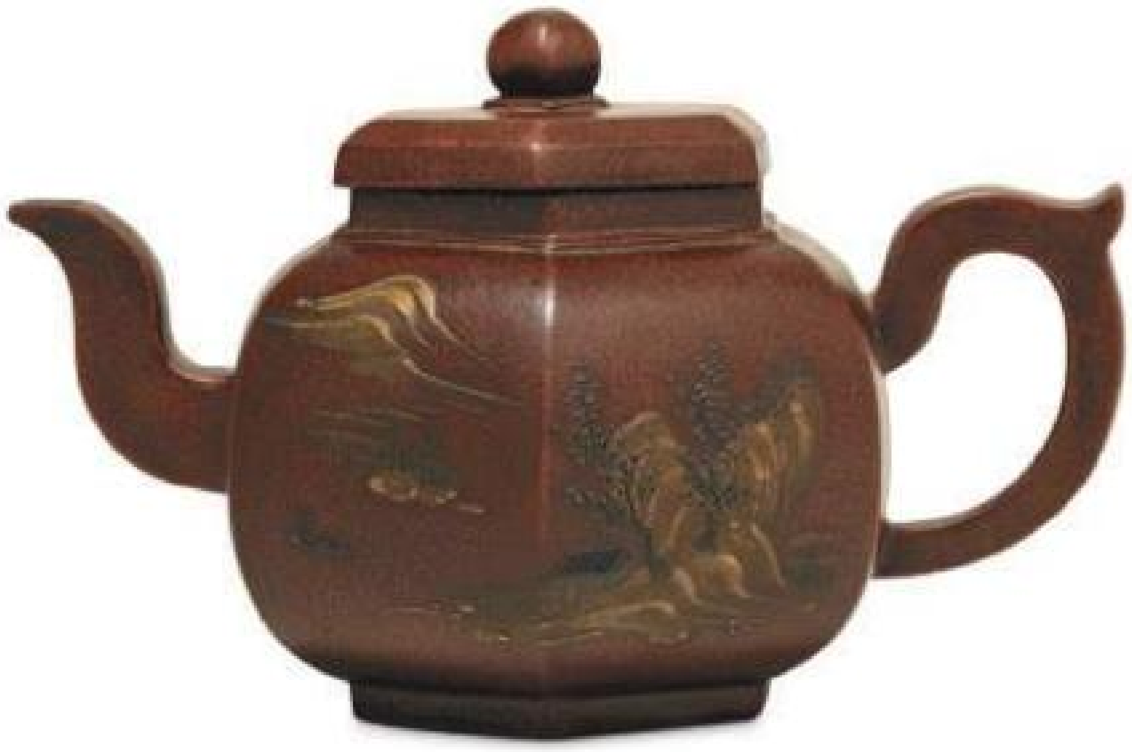


314

313
A YIXING ZISHA ‘DRAGON’ TEAPOT AND COVER.
Qing Dynasty.
The dark brown ovoid body with a slender spout and a C-shaped handle applied with two archaistic *chilong* to each side and six small scroll panels to the shoulder, the domed cover with three roundels containing dragons, a two character *junde* mark to the base, 8.5cm H. (2)

£600-800

清　宜興紫砂浮雕螭龍紋蓋壺，「君德」款

314
A HEXAGONAL YIXING ZISHA TEAPOT AND COVER, ATTRIBUTED TO WU YUNGEN (1892-1969).
20th Century.
The ovoid body with a black and buff slip decoration of a landscape to one side, the reverse with calligraphy reading *ming yue song jian zhao, qing quan shi shang liu*, a four character *Wu Yungen zhi* mark to the base, a two character *Yungen* mark to the underside of the handle and the flat cover, potted in *zhu ni* clay, 10cm H. (3)

£500-800

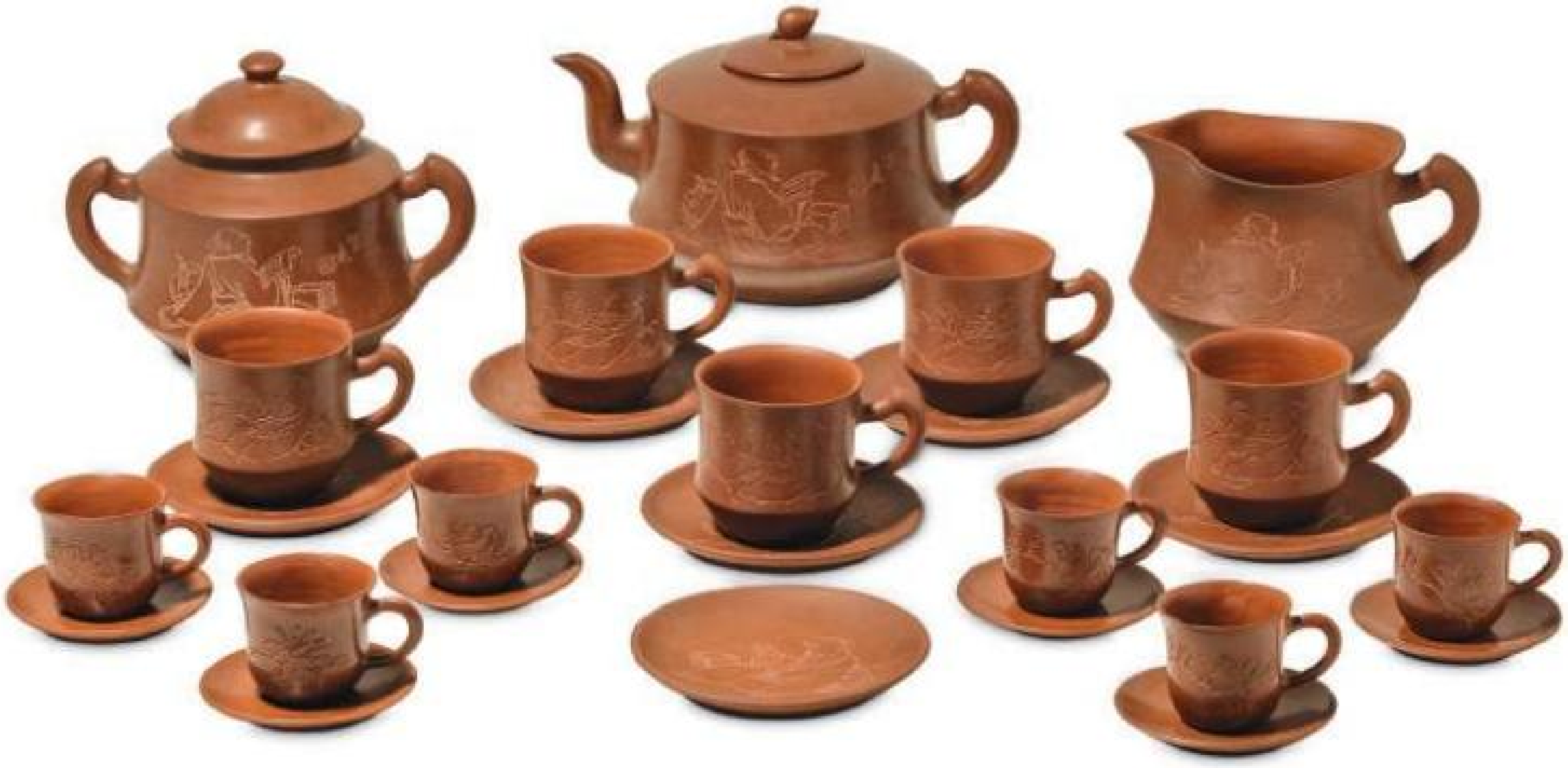
二十世紀　吴雲根製朱泥山水詩文六方僧帽文壺，「雲根」、「吴雲根製」款
款識：明月松間照 清泉石上流

Wu Yungen (1892-1969), a native of Heqiao, Yixing, was among the most well-known zisha artists of the early 20th century.

315
A YIXING ZISHA TEA SET.
Early 20th Century.
Comprising: a teapot and cover, a sugar bowl and cover, a milk jug, six coffee cups with saucers, five tea cups and six saucers, each incised with a scholar enjoying tea, rose blossoms and calligraphy, each piece with a *Guang Yin* mark impressed to the underside, 20cm. (28)

£300-500

二十世纪早期　宜興紫砂蓋壺及茶具一套二十八件,「廣音」款



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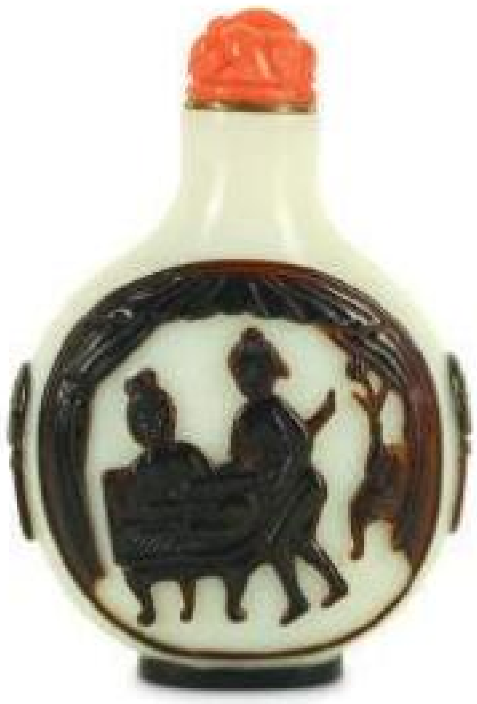

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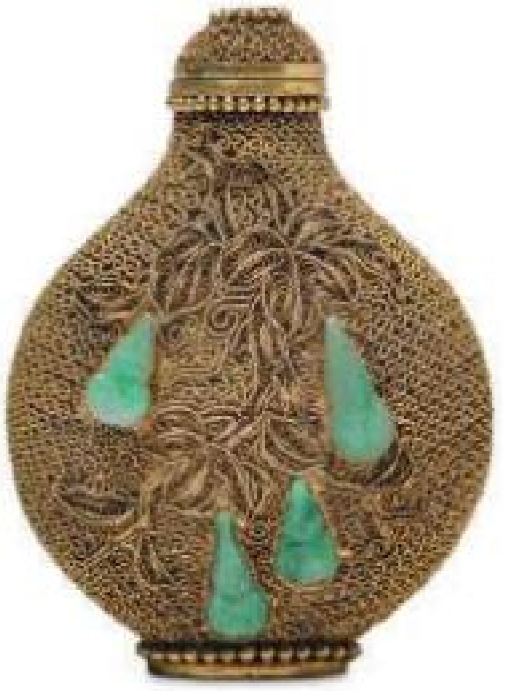

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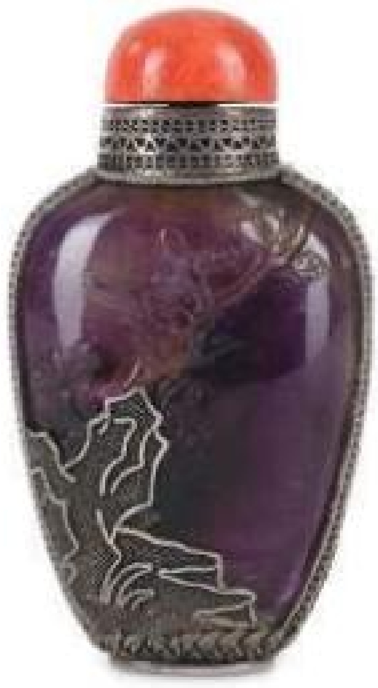

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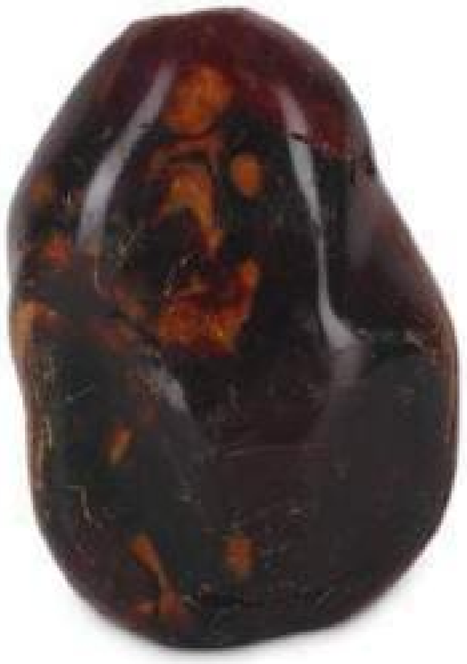

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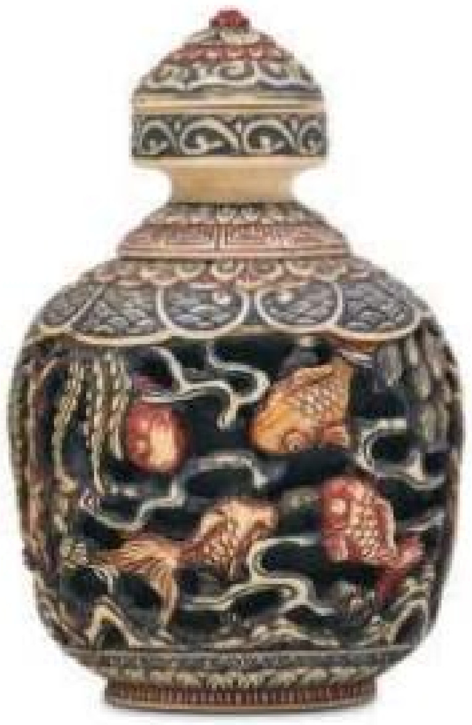

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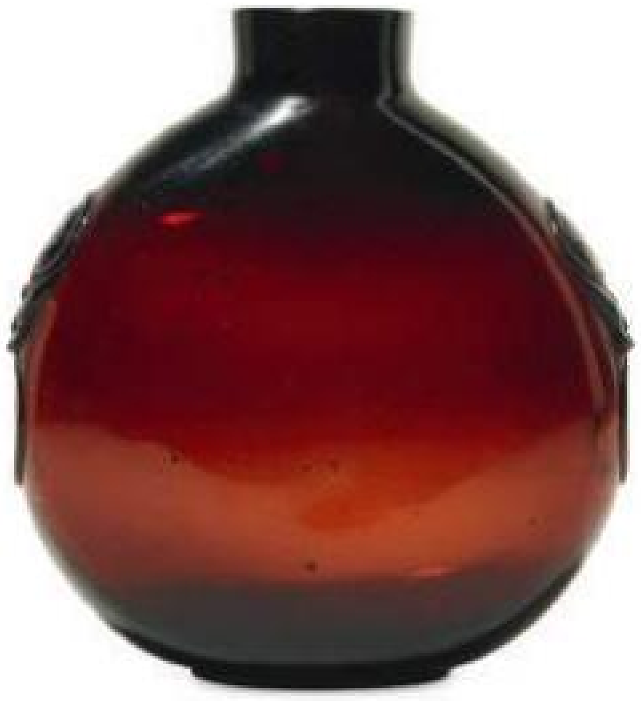


321

316
A BROWN-OVERLAY GLASS EROTIC SNUFF BOTTLE.
Qing Dynasty, 19th Century.
The flattened body carved to each side with a couple making love on a chair, with lion head handles to the sides, 8cm H. (2)

Provenance: an English private collection.

£300-500

清十九世紀　套料春宮圖紋鼻煙壺
來源：英國私人收藏

317
A JADEITE-INLAID GILT-METAL FILIGREE SNUFF BOTTLE.
Qing Dynasty, Qianlong mark possibly and of the period.
The flattened ovoid body decorated with filigree lotus flower to one side and a cluster of gourds to the reverse, the plants with elements inlaid in green jadeite, all on a scrolling filigree ground, the interior finished with turquoise enamel, a four character seal mark to the base, 6.5cm H. (2)

£200-300

清約乾隆　銅鎏金掐絲嵌翡翠鼻煙壺，「乾隆年製」篆書款

Filigree work with inlaid jadeite, turquoise or other hardstones was typically used in the 18th and 19th Centuries to create boxes, snuff bottles, *ruyi* sceptres and other small items, including for the Imperial court. For a filigree-work box inlaid with green stonesfrom the Imperial collection see *Masterpieces of Chinese Miniature Crafts in the National Palace Museum*, 1971, cat. no. 41

318 λ
A SILVER-MOUNTED AMETHYST SNUFF BOTTLE.
Qing Dynasty.
Carved with a bird on a branch of a blossoming magnolia to one side and a peony bush to the reverse, mounted in silver filigree with a rockery design, together with a coral stopper and an original invoice, 7.5cm. (2)

Provenance: Robert Prescott collection label, purchased from Douglas J. K. Wright Ltd., London on July 30th 1970 for £50.

£400-500

清　鑲銀紫晶鼻煙壺
來源：Robert Prescott標籤，于1970年7月30日以50英鎊於伦敦Douglas J. K. Wright Ltd購得

Douglas J. K. Wright Ltd

319
AN AMBER SNUFF BOTTLE.
Qing Dynasty.
Of irregular pebble shape and deep brown colour with yellow inclusions, 5.6cm long, 25g.

£300-500

清　琥珀雕鼻煙壺

320 λ
A STAINED IVORY 'GOLD FISH' SNUFF BOTTLE.
Early 20th Century.
The ovoid body carved with ten red and gilt fish amongst waves, with trees to either side, borders of scrolls, key fret and petals and at the shoulder and foot, the stopper decorated with petals and scrolling foliage, a four character *Qianlong* mark to the base, 9cm H, 177g. (2)

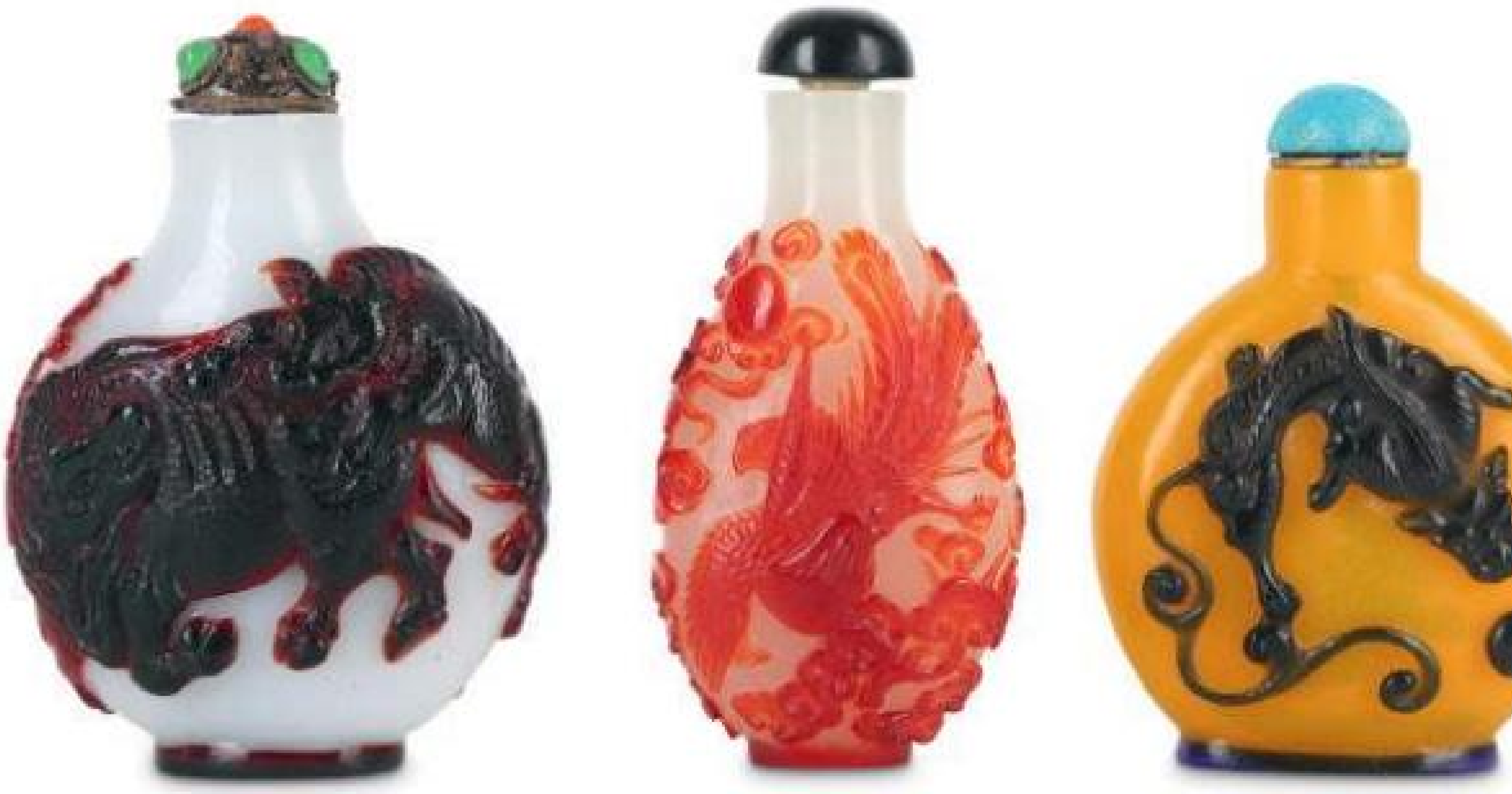
£100-200

二十世紀早期　象牙描金加彩鏤雕魚紋鼻煙壺

321
A LARGE BROWN GLASS SNUFF BOTTLE.
Qing Dynasty.
The flattened ovoid body with two lion head handles with rings in low relief, all raised on an oval foot, 11cm H.

£300-500

清　料鼻煙壺



322

322

THREE OVERLAY GLASS SNUFF BOTTLES.

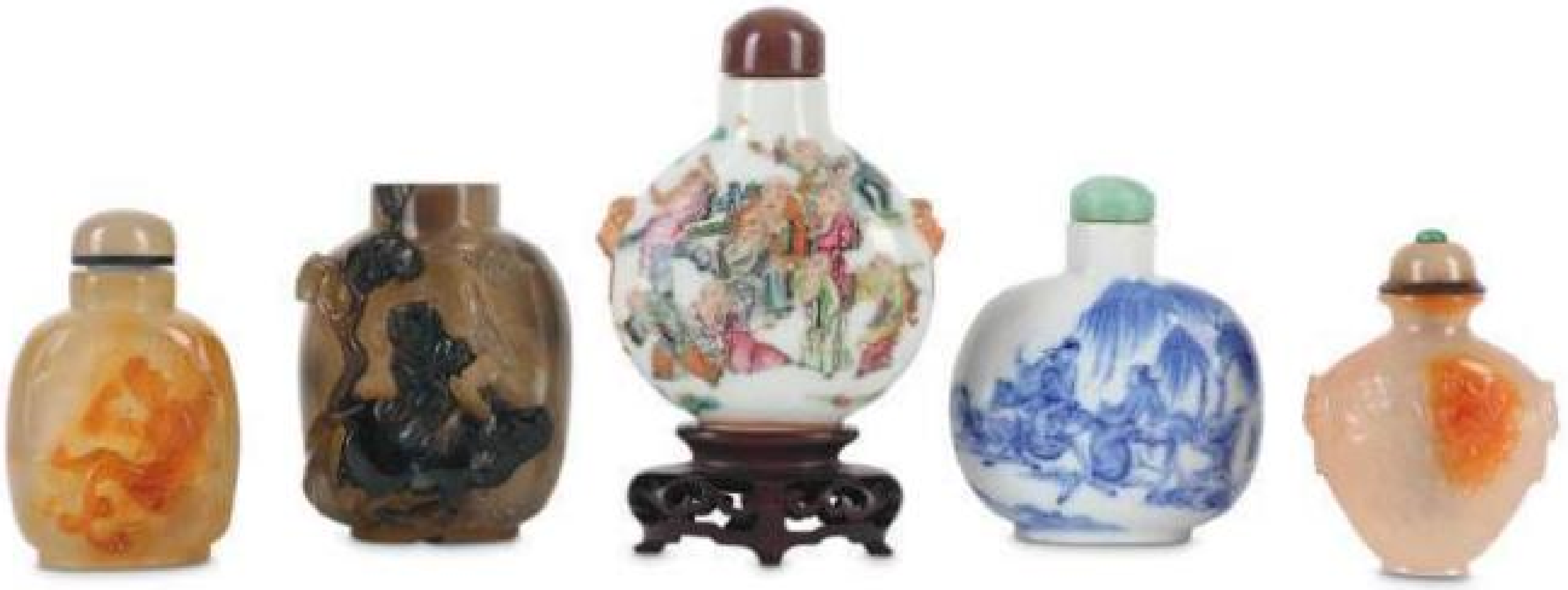
Qing Dynasty, 19th Century.

Comprising: a red-overlay 'dragon and phoenix' bottle with two mythical beasts amongst clouds and *lingzhi* sprays, a brown-overlay 'oxen' bottle with five bovines and a yellow and blue-overlay '*chilong*' bottle with a sinuous dragon to each side, 6 - 7cm H. (6)

Provenance: an English private collection.

£800-1,200

清十九世紀　套料鼻煙壺三件
來源：英國私人收藏



323

323

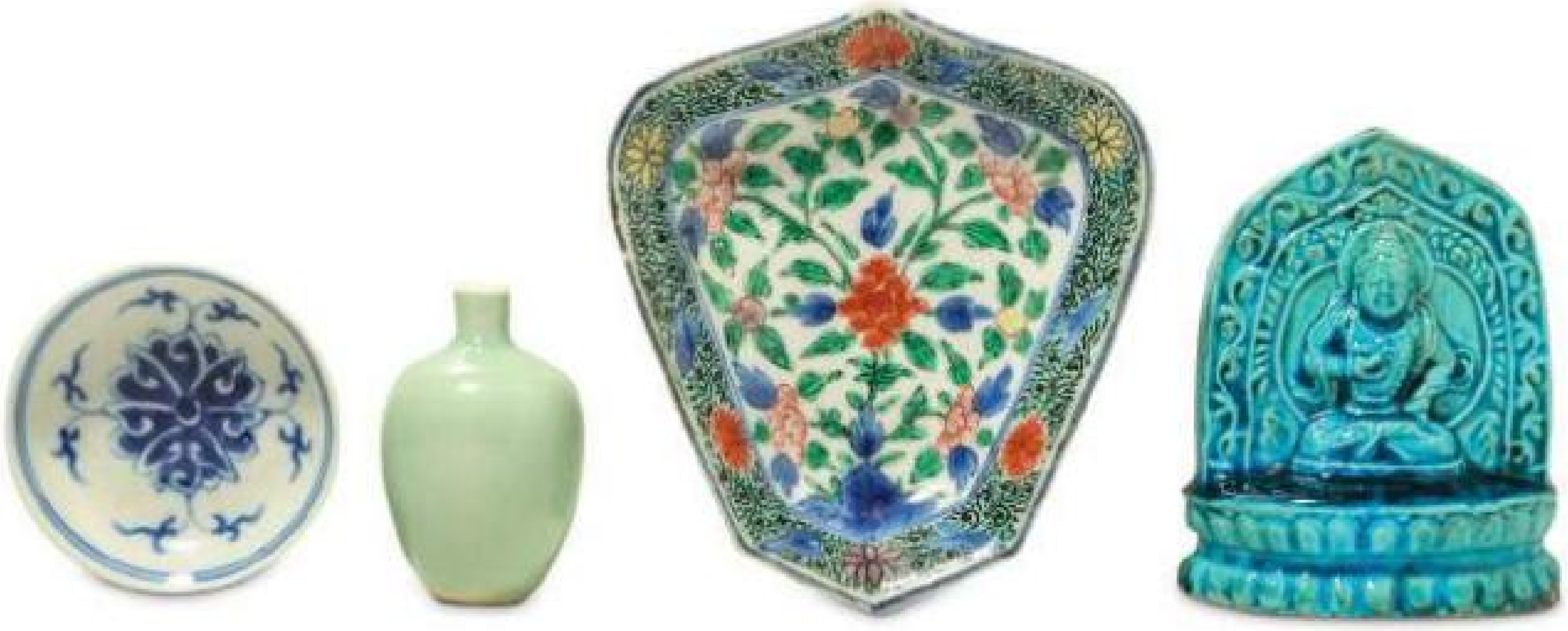
FIVE SNUFF BOTTLES.

19th Century, Qing Dynasty.

Comprising: one blue and white bottle painted with a continuous scene of two equestrian figures riding towards a bridge by weeping willows, a Qianlong mark to the base, a famille rose 'Immortals' bottle painted with the sages to each side, with a *Daoguang* mark to the base and a wood stand and three agate bottles, 6-7.5cm H. (11)

£500-800

清十九世紀　青花人物圖紋鼻煙壺、粉彩羅漢圖鼻煙壺連木座及瑪瑙雕鼻煙壺三支，青花「乾隆年製」、樊紅「道光年製」篆書款



324

324

FOUR PORCELAIN PIECES.

Late Qing Dynasty and later.

Comprising: a small blue and white dish painted with a lotus blossom and a Guangxu mark, a miniature celadon vase, a turquoise-glazed portable Buddhist shrine and a triangular famille verte dish, 6.5-12.5cm. (4)

£800-1,200

清或更晚　青花蓮紋小碟、青釉瓶、綠松地佛像及五彩碟

325 λ

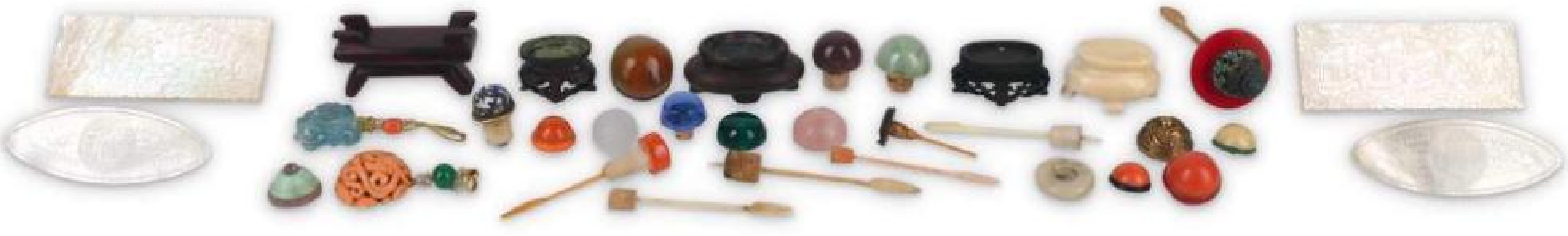
A COLLECTION OF SIXTEEN SNUFF BOTTLE TOPS.

Qing Dynasty and later.

In glass, hardstones, metal, enamel and kingfisher feathers, together with four ivory snuff bottle spoons, four mother-of-pearl counters, two pendants, two glass beads and five stands: one ivory, the other wood, all various sizes. (33)

£100-200

清或更晚　鼻煙壺蓋及雜項一組三十三件



325

326

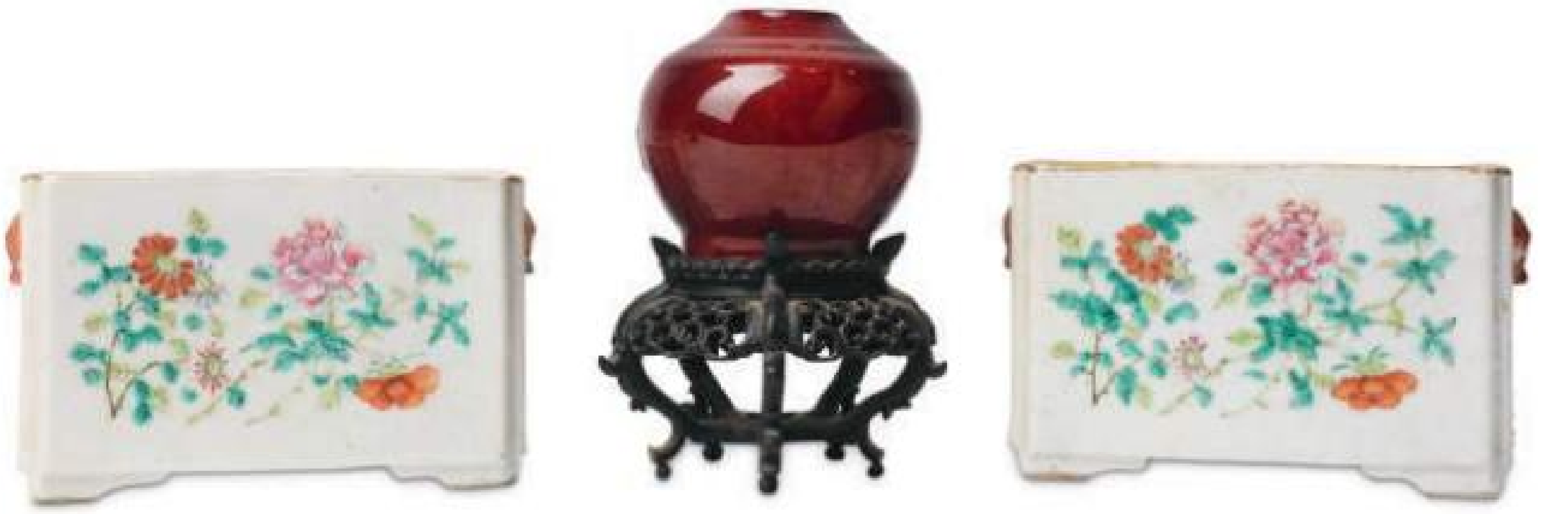
A PAIR OF FAMILLE ROSE BOXES.

Qing Dynasty, 19th Century.
The square section bodies with lion head handles painted with various blossoms and raised on bracket feet, together with a red-glazed vase with a Qianlong mark and a reticulated wood stand, 8.5 x 13 x 13cm, vase 7cm H. (4)

Provenance: from the collection of Frederick Lindsay Lloyd (1866-1940), thence by descent to the present owner.

£200-300

清十九世紀　粉彩方盒一對及紅釉瓶
來源：Frederick Lindsay Lloyd （1866-1940）
收藏，此後由家族傳承至現藏家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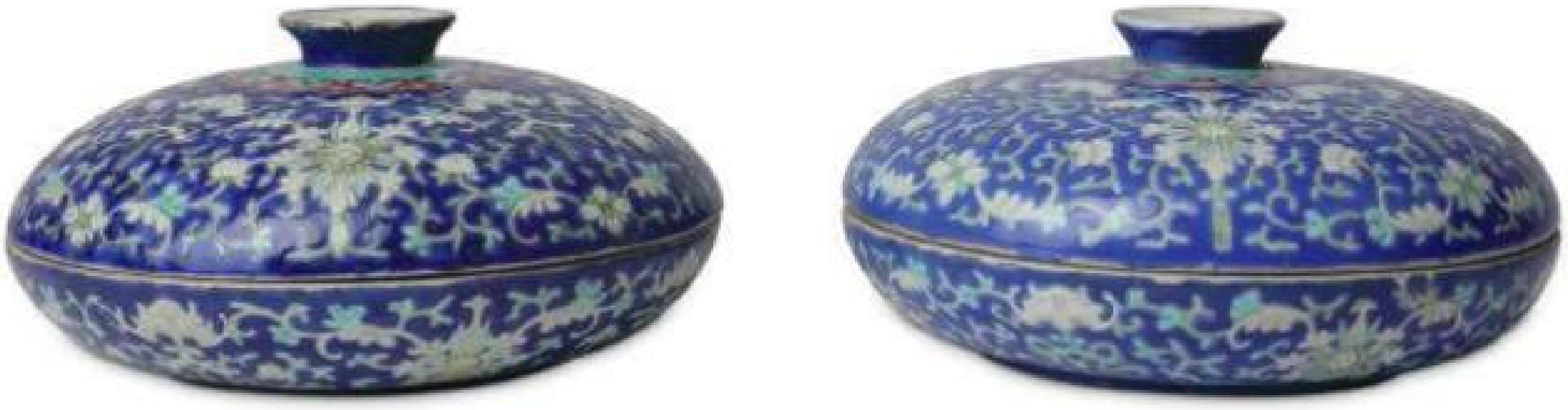
327

A PAIR OF CIRCULAR PALETTES AND COVERS.

Qing Dynasty, 19th Century.
Each painted to the exterior with stylised lotus flower heads and foliage, tassels and bats against a dark blue ground, the interiors divided into six sections painted with floral sprays, *Tongzhi* marks to the bases, 19cm diameter. (4)

£400-600

清十九世紀　藍地纏枝蓮蝠紋調色盤一對連蓋，
礬紅「大清同治年製」楷书款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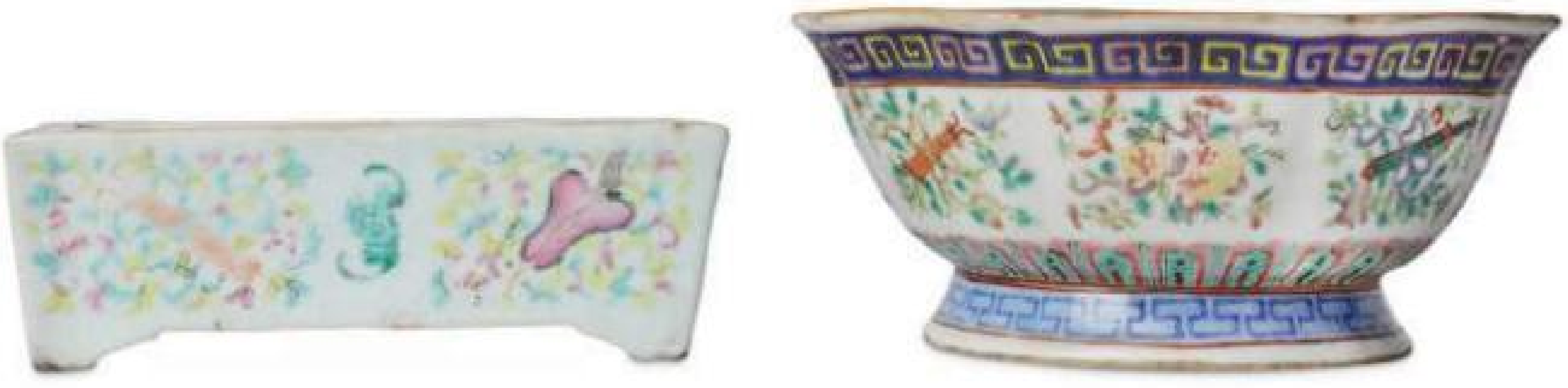
328

A FAMILLE ROSE OCTAGONAL STEM BOWL.

Qing Dynasty, Tongzhi mark and possibly of the period.
Painted with precious objects to each side between bands of lappets and dentils to the foot and key fret to the rim, together with a rectangular jardinière decorated with precious objects, 5.2 x 16 x 10cm; 18cm diameter. (2)

£200-300

清約同治　粉彩八方高足盌及四方花盆，礬紅
「大清同治年製」篆書款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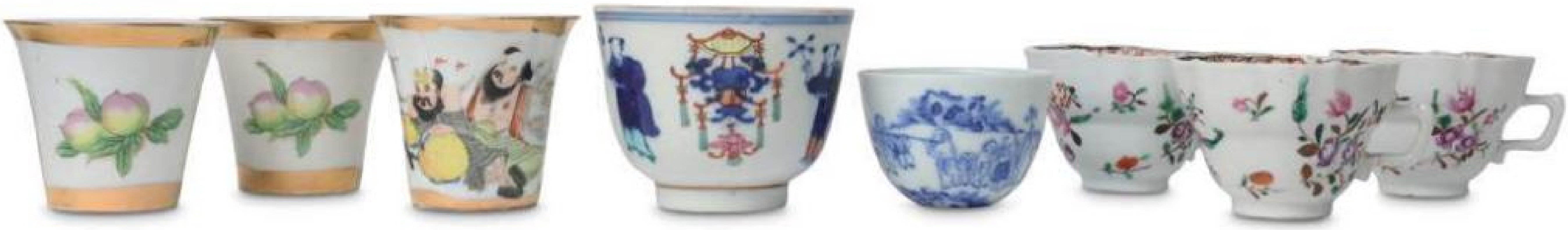
329

EIGHT PORCELAIN CUPS.

Late Qing Dynasty.
Comprising: a famille rose cup painted with boys and a Wanli mark, a small blue and white cup with boys in a garden, three famille rose coffee cups and three flared cups painted with Immortals and peaches, 4-6.5cm H. (8)

£300-500

清晚期　瓷杯一組八支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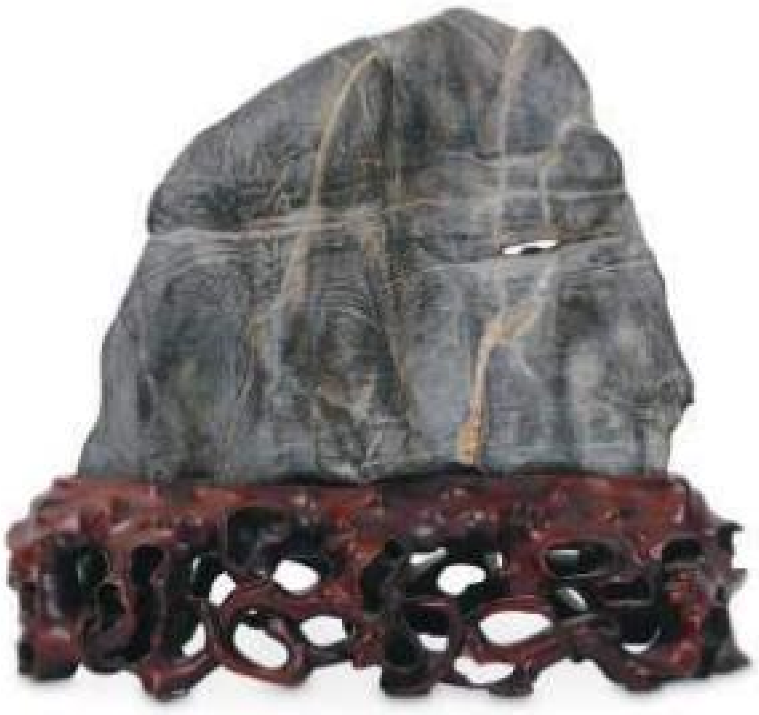

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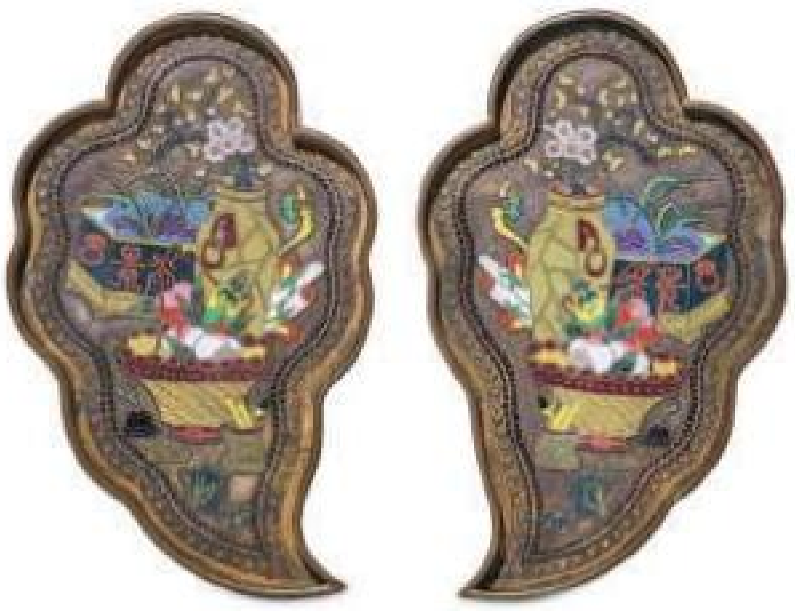

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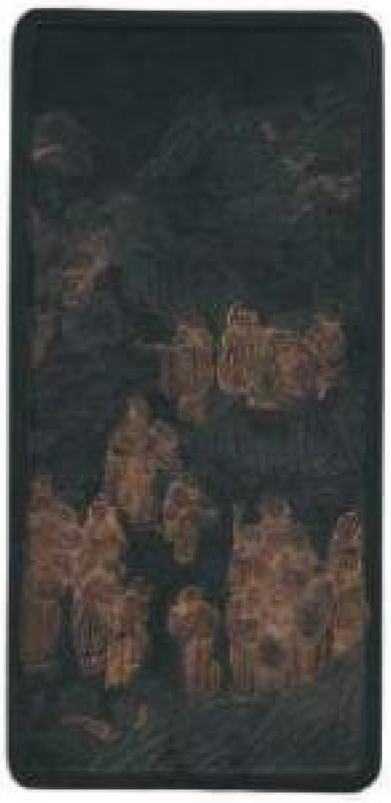

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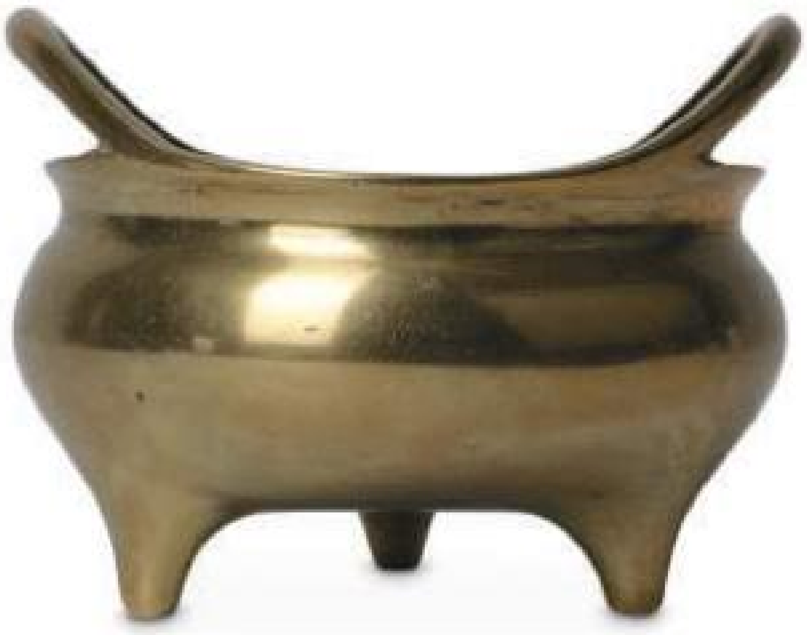

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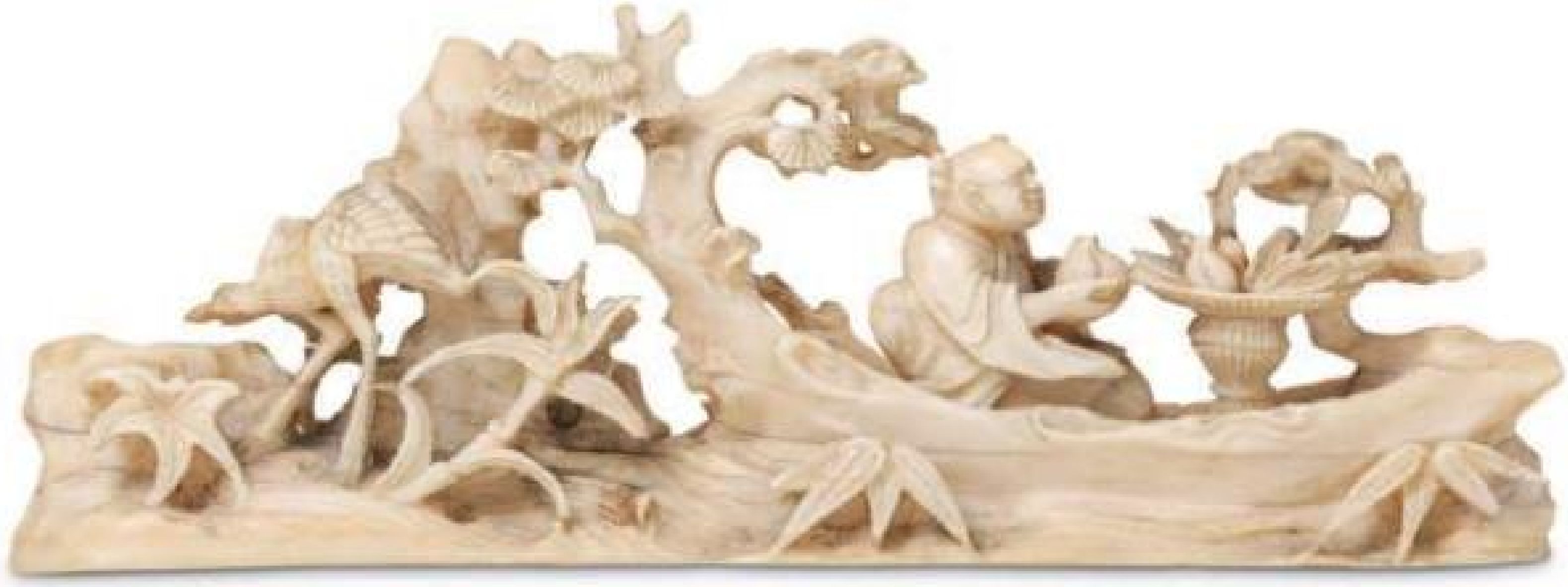


334

330
A SCHOLAR'S ROCK.
20th Century.
Formed as a tapered mountain and polished to reveal the natural texture and grain of the grey stone with white striations, together with a reticulated wood stand, 23.5cm H, 31cm wide.

£700-900

二十世紀　山子連木座

331
A PAIR OF CLOISONNÉ ENAMEL LEAF-SHAPED 'TREASURES' TRAYS.
Late Qing Dynasty.
Each in the form of a curved leaf, decorated with a jardinière, a vase, a basket of fruit, scrolls, tea and writing utensils, 19 x 12cm. (2)

£600-800

清晚期　銅胎掐絲琺瑯博古如意雲紋對盤

332
A RECTANGULAR INK CAKE.
Qing Dynasty.
Moulded with a group of sages in a rocky landscape amongst trees, gilded and painted, inscribed and sealed to the reverse, together with a fitted box, 31.5 x 13.5cm. (2)

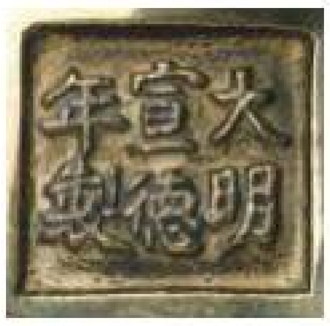
£300-500

清　雕維摩說法圖紋墨錠

333
A SMALL BRONZE TRIPOD INCENSE BURNER.
Qing Dynasty.
The compressed circular body with two loop handles rising from the rim, with a six character Xuande mark to the base, 5cm H, 8cm diameter, 313g.

£100-200

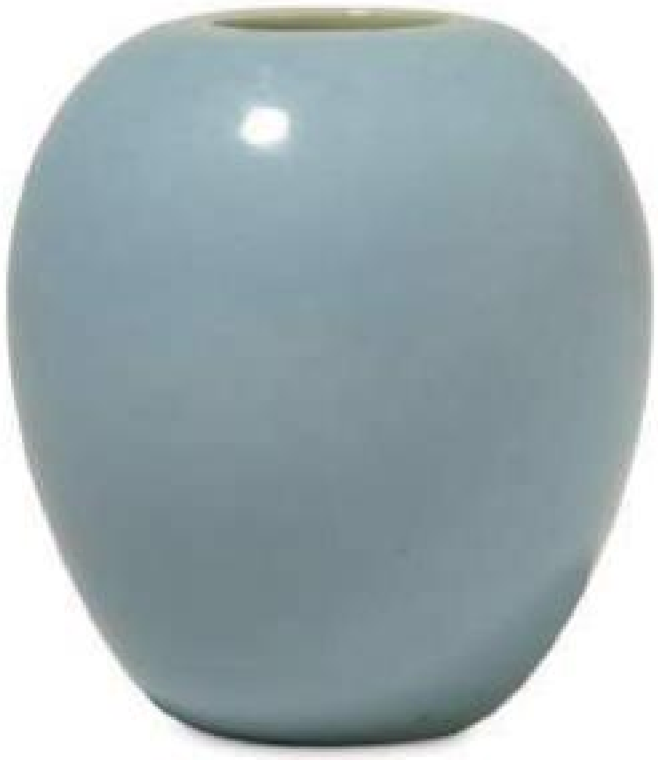
清　銅三足橋耳爐，「大明宣德年製」楷書款



334 λ
AN IVORY 'IMMORTAL RAFT' BRUSH REST.
Qing Dynasty.
Finely carved as an Immortal in a pine tree raft with a fruit basket, passing a crane near rockwork on the shore, 9.5cm long, 26g.

£100-200

清　象牙雕松鶴仙人笔擱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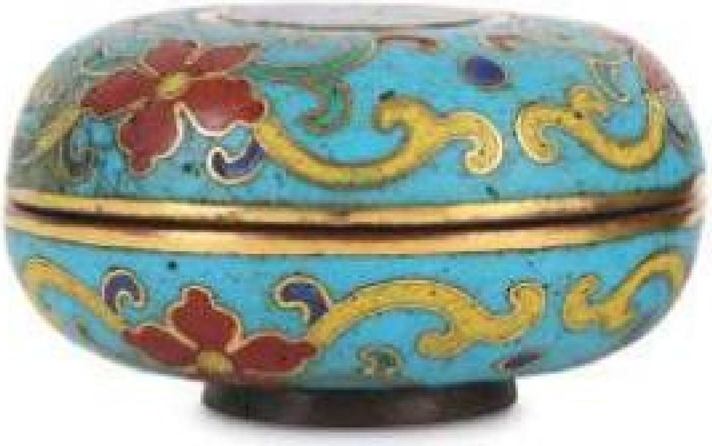
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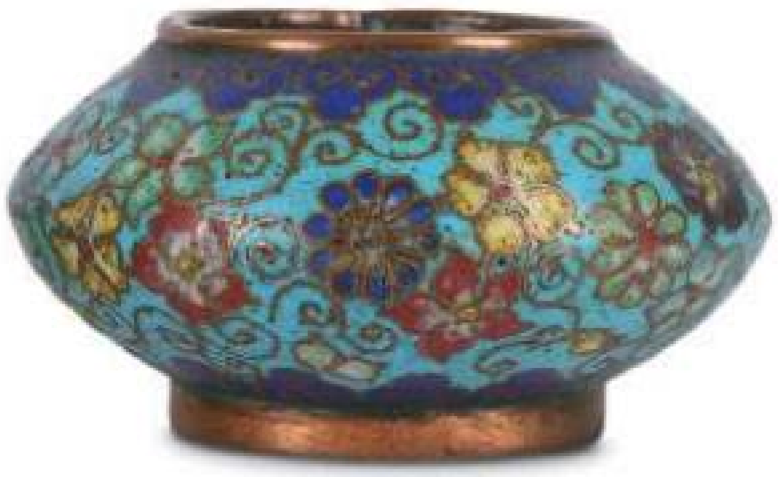
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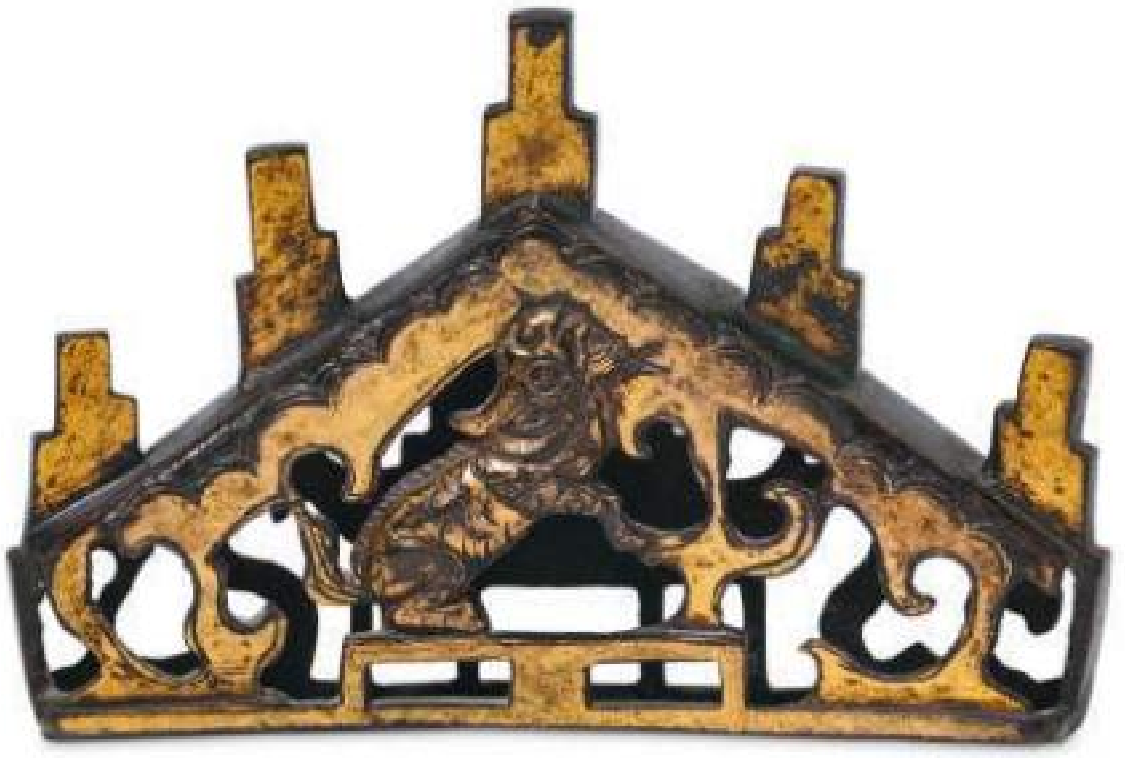
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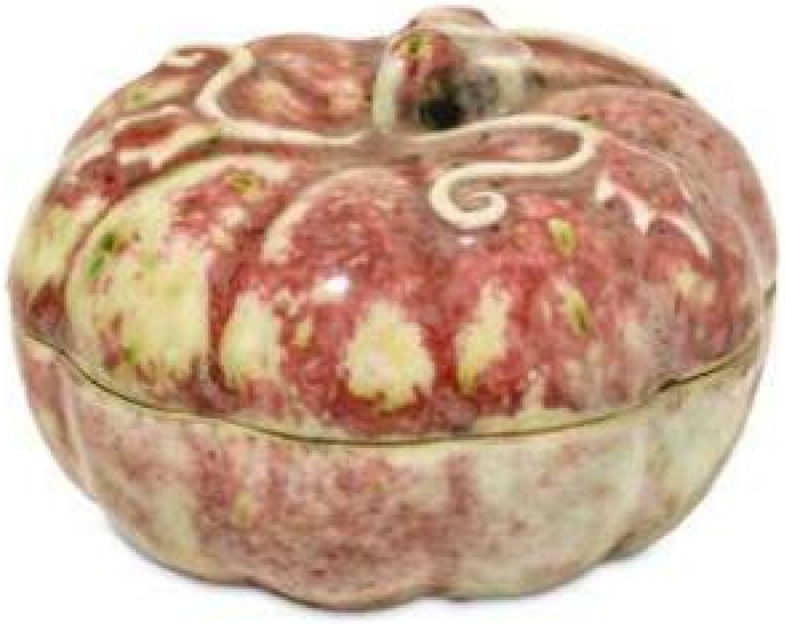
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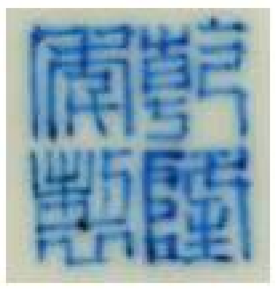
335
A CLAIRE-DE-LUNE BRUSH WASHER.
Qing Dynasty.
The ovoid, slightly tapered body decorated with an even pale-blue glaze, a four character *Qianlong* mark to the base, 7cm.

£400-600

清　天藍釉洗，青花「乾隆年製」款



336
A MADE-UP CLOISONNÉ ENAMEL SEAL PASTE BOX.
Qing Dynasty, 18th Century.
Decorated to the body and cover with flower heads and scrolling foliage on a turquoise ground, the top of the cover with a small panel with a heron on ta lotus pond, 5.5cm diameter. (2)

£300-500

清十八世紀　銅胎掐絲琺瑯印泥盒

337
A CLOISONNÉ ENAMEL WASHER.
Qing Dynasty.
The compressed globular body decorated with colourful flower heads on a turquoise ground, with bands of dark blue *ruyi* heads to the rim and around the foot, 4cm H, 7.5cm diameter.

Provenance: a European private collection.

£2,000-3,000

清　銅胎掐絲琺瑯花紋洗
來源：歐洲私人收藏

338
A GILT-BRONZE 'GATE' BRUSH REST
Late Ming Dynasty.
Cast with a roofed gate to one side and a *qilin* to the reverse, the sloping top with five dentil points, 13cm long, 8.5cm H, 248g.

£2,000-3,000

明晚期　銅鎏金麒麟紋筆擱

339
A PEACH BLOOM GLAZED 'PUMPKIN' BOX AND COVER.
Qing Dynasty.
Moulded as a flattened pumpkin with scrolling tendrils and leaves to the cover, 9cm diameter. (2)

£100-200

清　豇豆紅釉浮雕螭龍南瓜形蓋盒

340

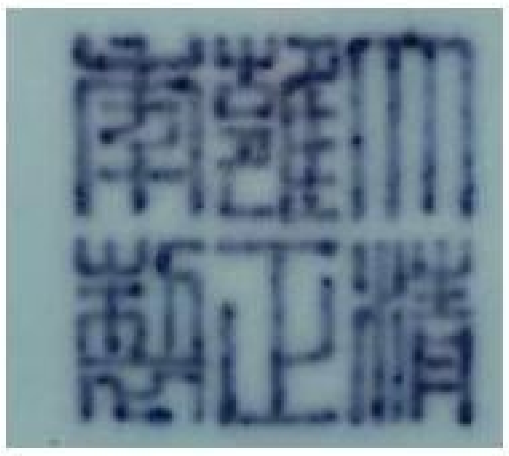
A CLARE-DE-LUNE TRIPOD INCENSE BURNER.

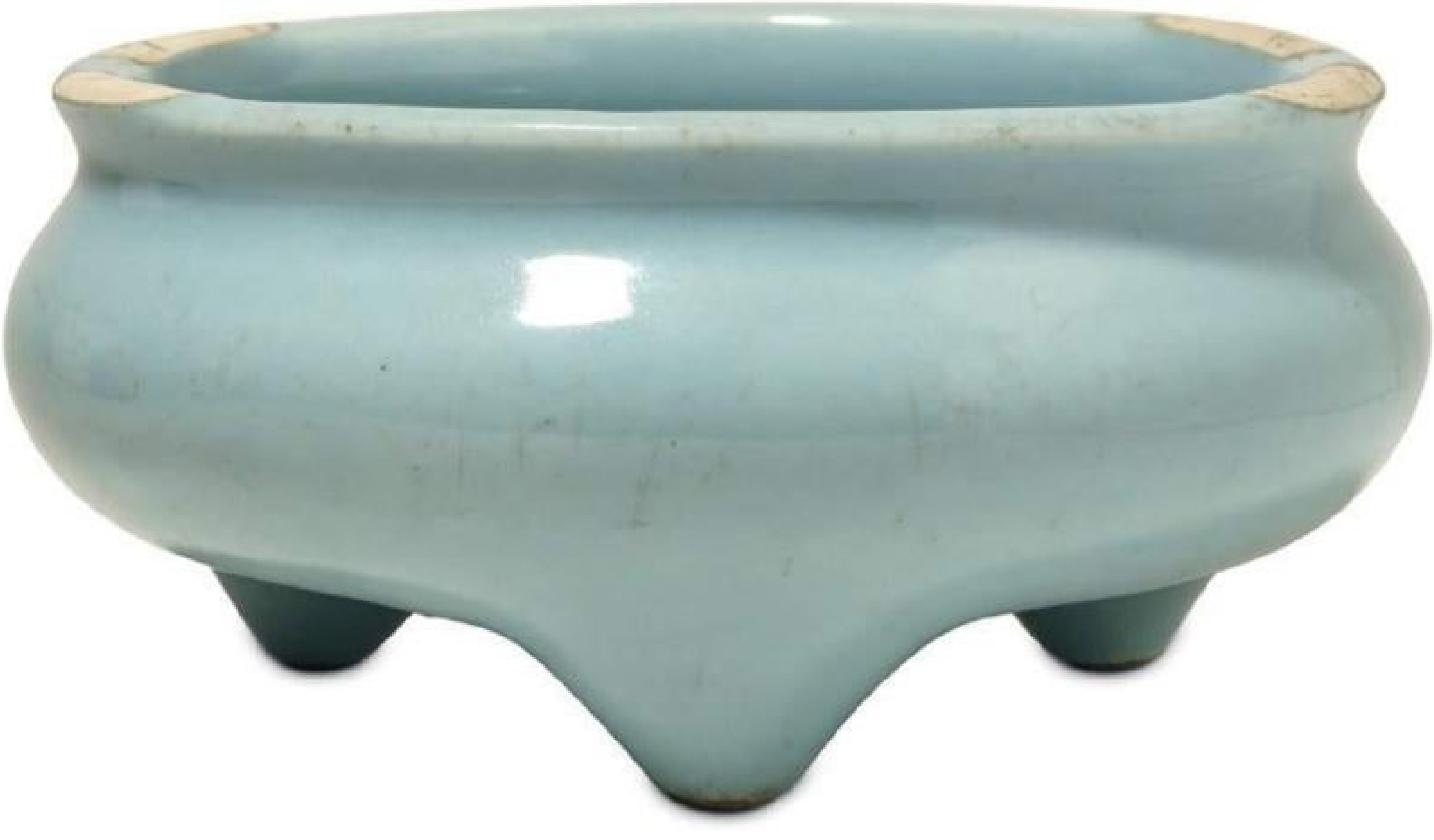
Qing Dynasty, Yongzheng period, or later.

The compressed ovoid body with a waisted neck, supported on three tapered feet, all decorated with an even pale blue glaze, a six character *Yongzheng* mark to the base, 12cm H, 22cm diameter.

£500-800

清雍正或更晚　天藍釉三乳釘足爐，青花「大清雍正年製」篆書款





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341

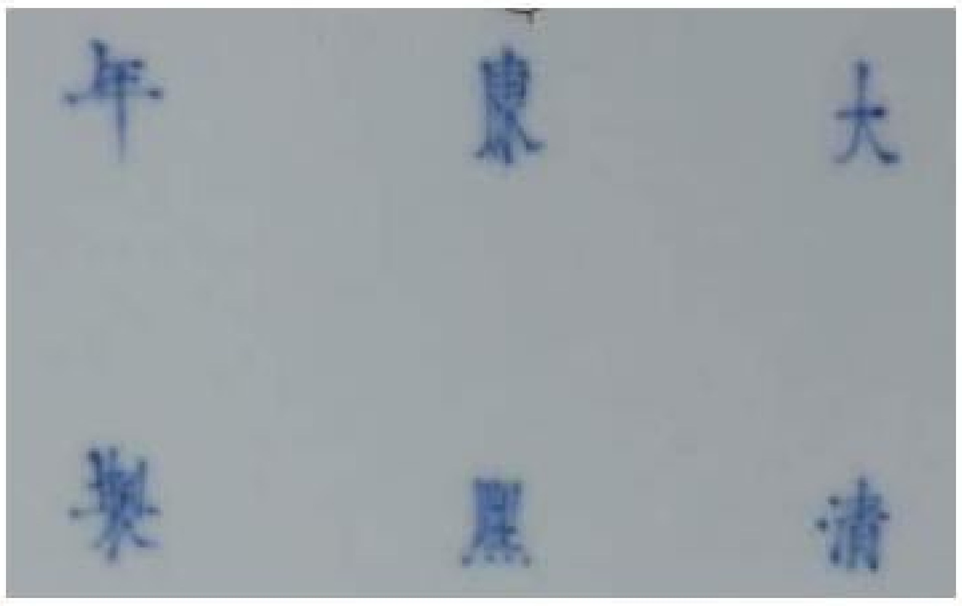
A PEACH BLOOM GLAZED ‘BEEHIVE’ WATER POT, TAIBAIZUN.

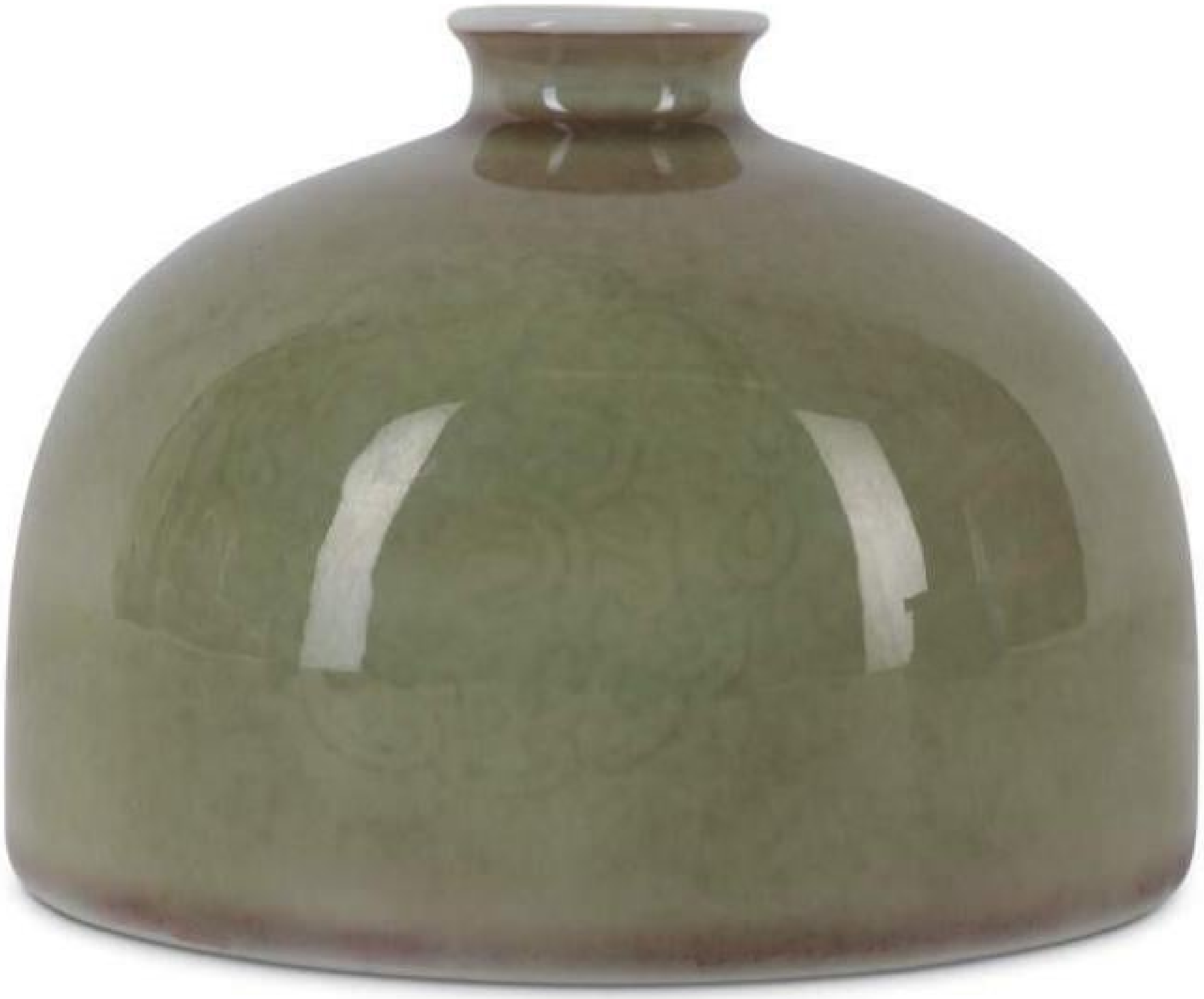
Qing Dynasty.

The flared body with three stylised *anhua* archaistic dragon roundels, decorated with a mottled green and red glaze, six character *Kangxi* mark on the base, with metal box and cover, 10cm H. (3)

£8,000-12,000

清　豇豆紅釉太白尊，青花「大清康熙年製」楷書款





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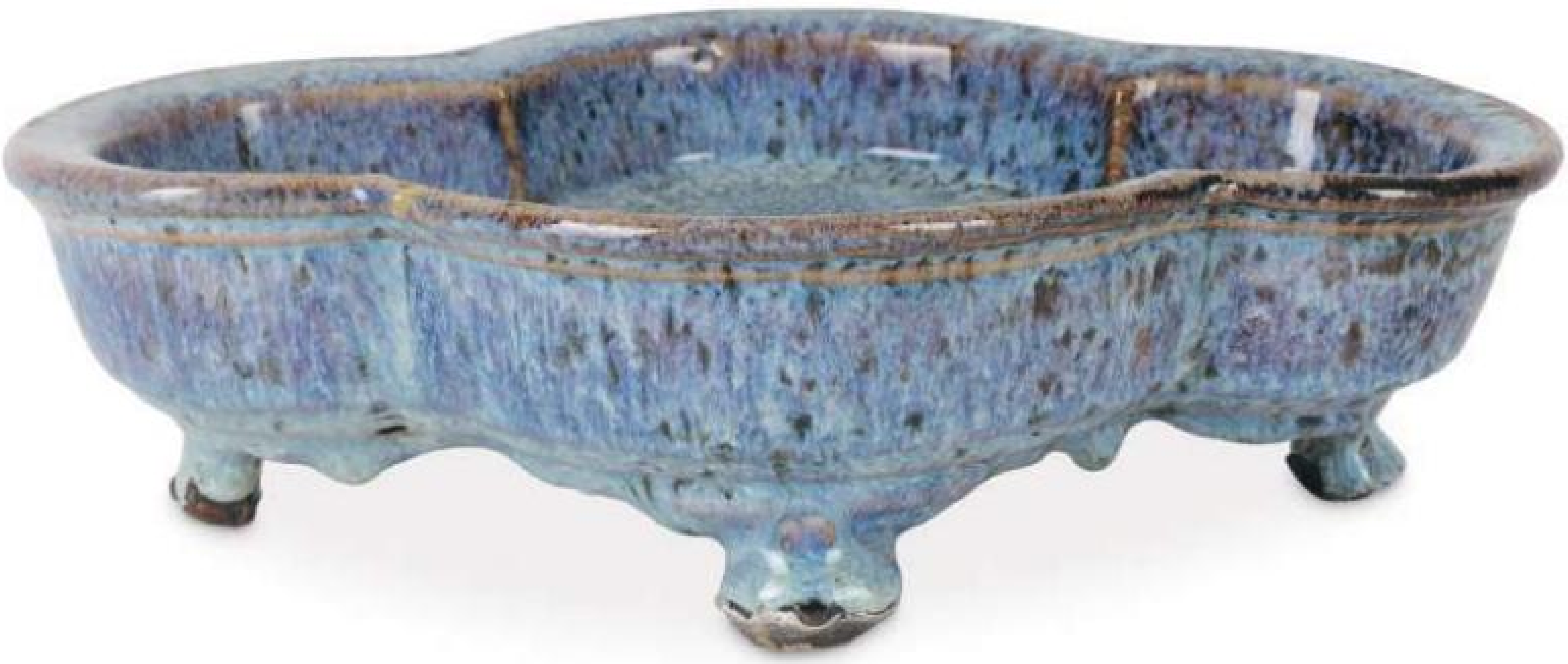

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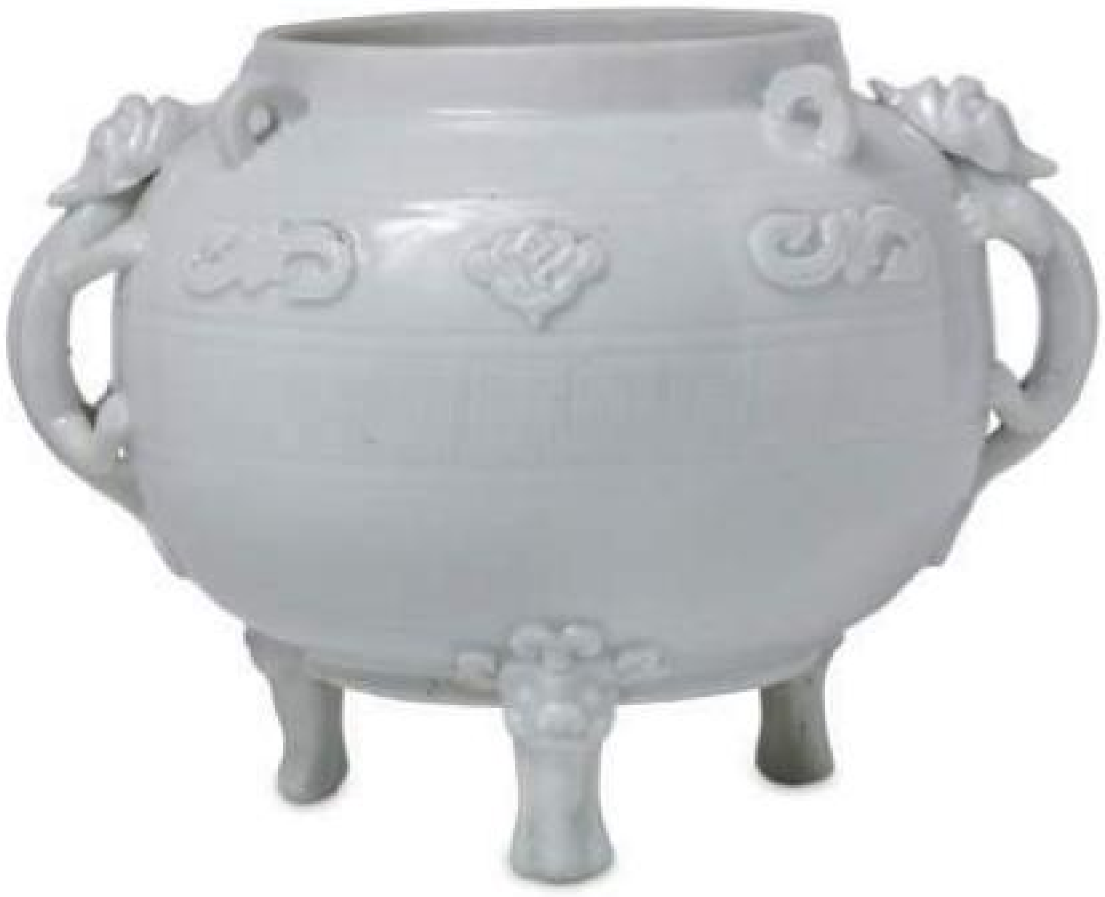

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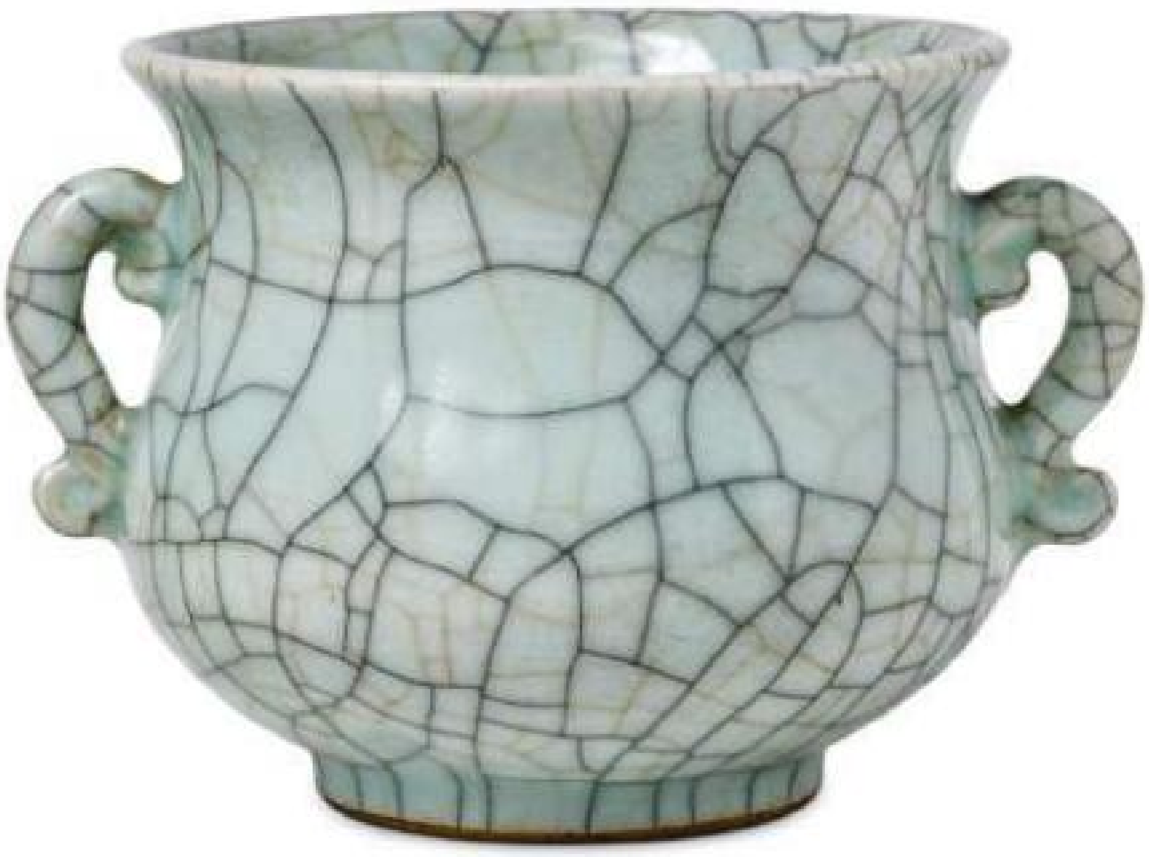

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342
A QUATREFOIL SHIWAN JARDINIERE.
Qing Dynasty, 19th Century.
Raised on four short legs, decorated with a thick blue and brown glaze draining from a broad rim, 8cm H, 30cm diameter.

£800-1,200

清十九世紀　石灣窯海棠式花盆

343
A BLANC-DE-CHINE 'CHILONG' INCENSE BURNER.
Qing Dynasty, Kangxi period.
The ovoid body applied with two *chilong* handles with bifurcated tails, incised with a band of key fret and applied with archaistic scrolls, with four loop handles to the shoulder, all supported on three lion head legs, 11.5cm H, 8cm diameter.

£800-1,200

清康熙　德化窯雙螭龍耳三足爐

For another censer of the same form see John Ayres, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, vol I*, 2016, cat. no. 82, p. 64.

344
A GUANYAO INCENSE BURNER.
Qing Dynasty, 18th Century.
The ovoid body with a flared neck framed by two S-shaped handles decorated with an even celadon glaze with a network of brown and black crackles, all raised on a circular foot, 11cm H, 12.7cm diameter.

£2,000-3,000

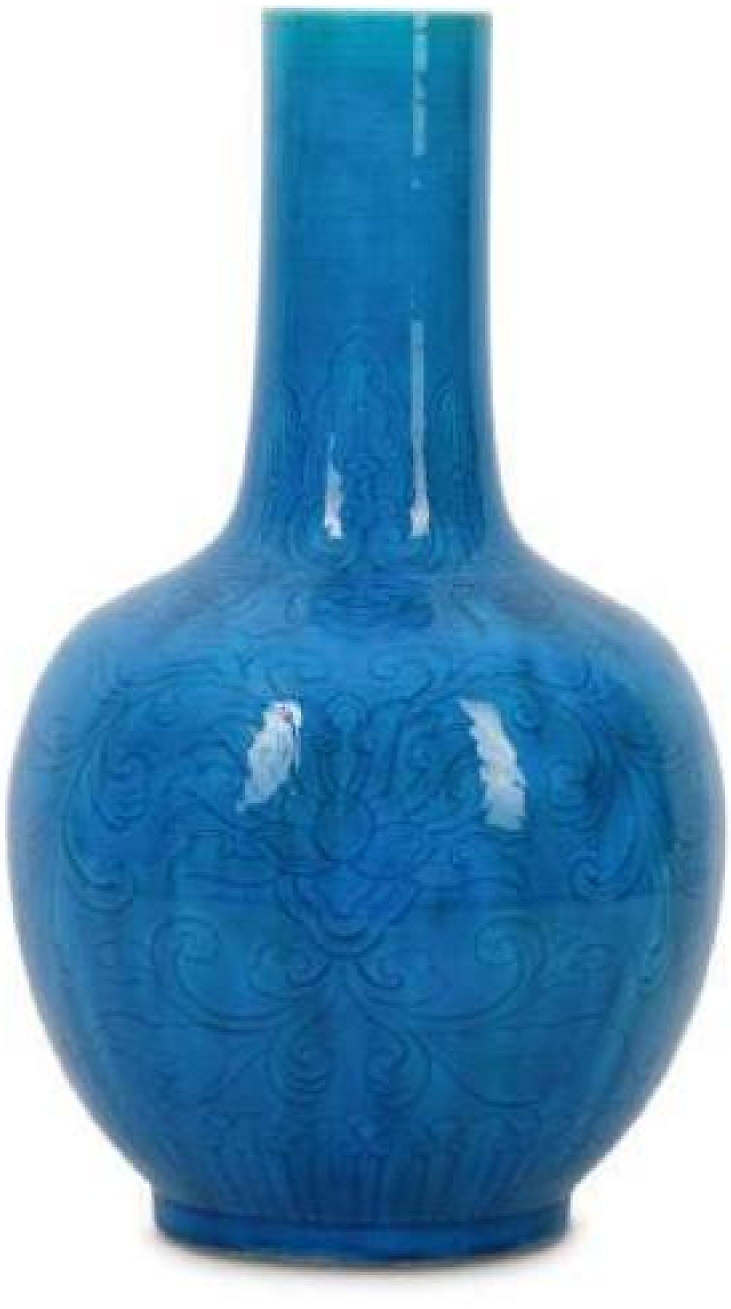
清十八世紀　仿官窯雙耳爐

345
A TURQUOISE-GLAZED 'LOTUS' BOTTLE VASE.
Qing Dynasty, Kangxi period.
The ovoid body with cylindrical neck incised with stylised lotus flower heads and scrolling foliage, with a band of lappets to the foot, a *ruyi* head band to the shoulder and banana leaves to the neck, 38.5cm H.

£600-800

清康熙　藍釉暗刻蓮紋長頸瓶

For a related pair of vases see John Ayres, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, vol II*, 2016, cat. no. 1427-8.



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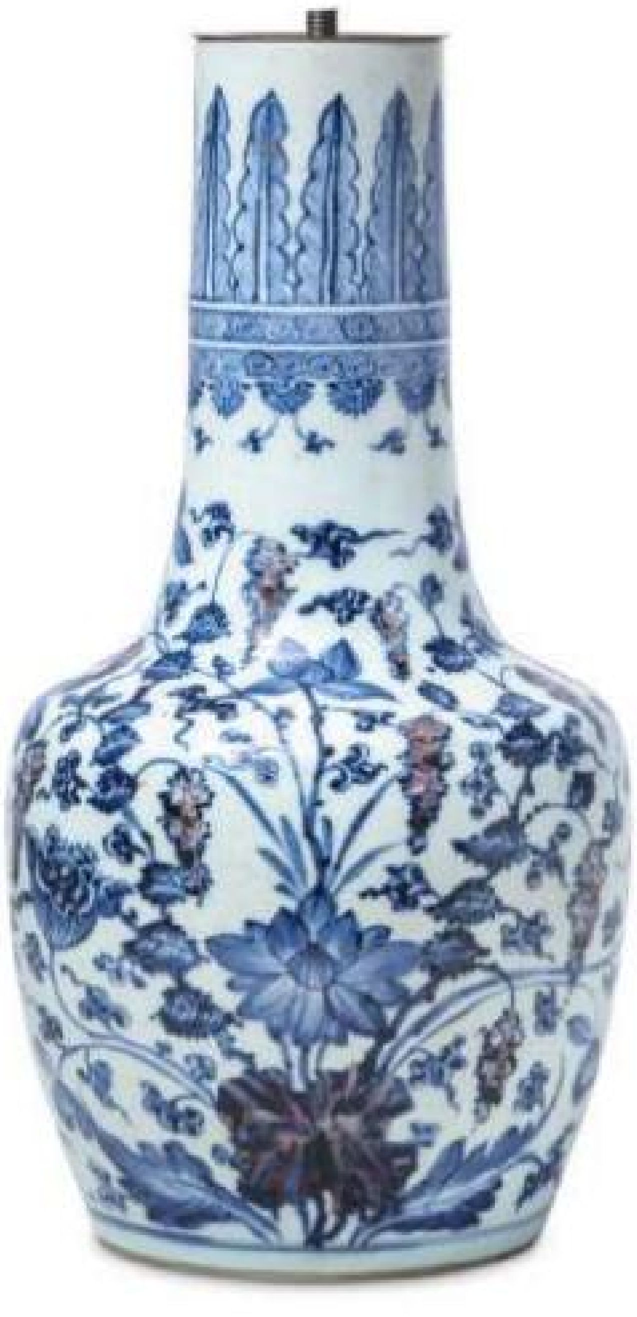

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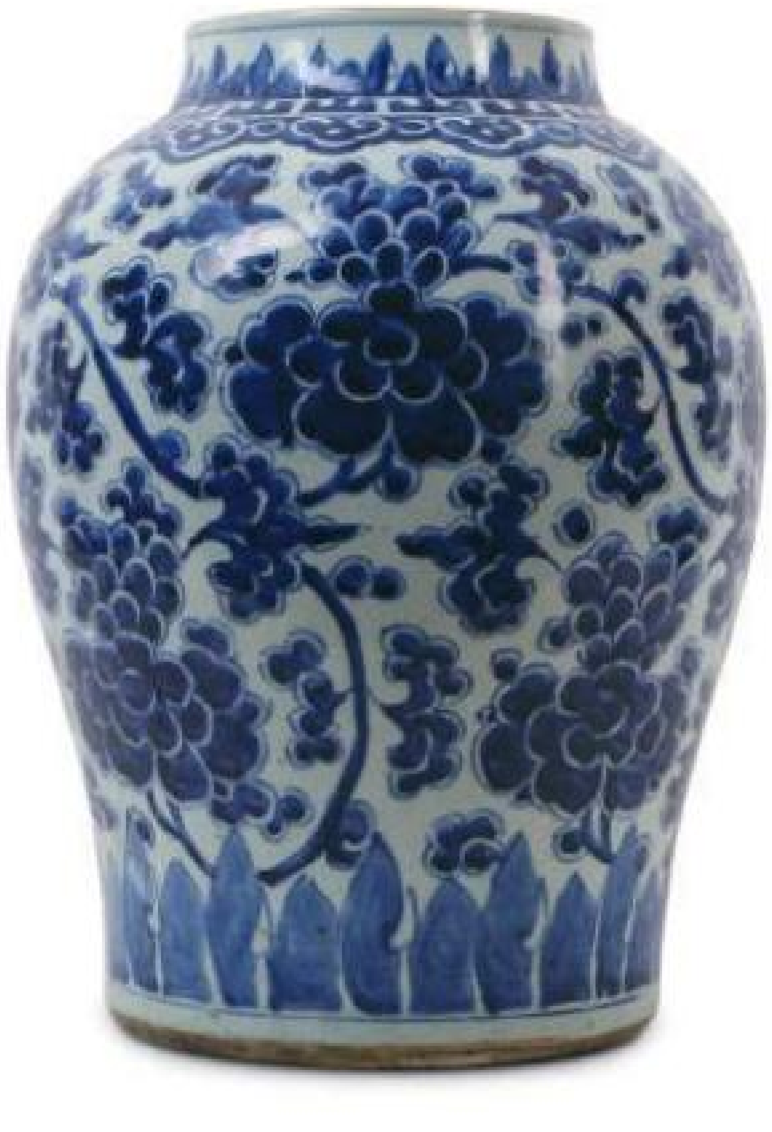

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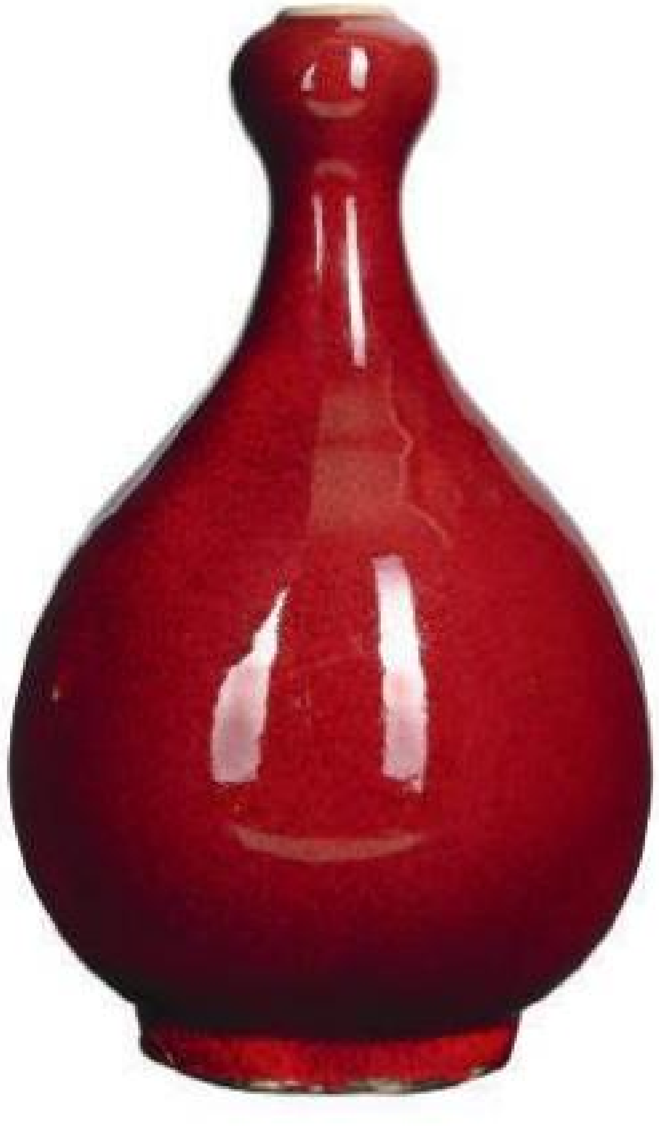

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346
A BLUE AND WHITE AND UNDERGLAZE RED 'LOTUS' VASE.
Qing Dynasty, 18th Century.
The slightly tapered body painted with stylised lotus flower heads and foliage and grape vines highlighted in red, the tall cylindrical neck with bands of lappets, scrolls and palmettos, 38cm.

£600-800

清十八世紀　青花釉里紅蓮紋瓶

347
A LARGE BLUE AND WHITE 'PEONIES' JAR.
Qing Dynasty.
The tapered ovoid body painted with stylised peony flower heads and foliage scrolls, with a band of *ruyi* heads and dentils to the shoulder and lappets to the rim and foot, 49cm H, 21cm diameter.

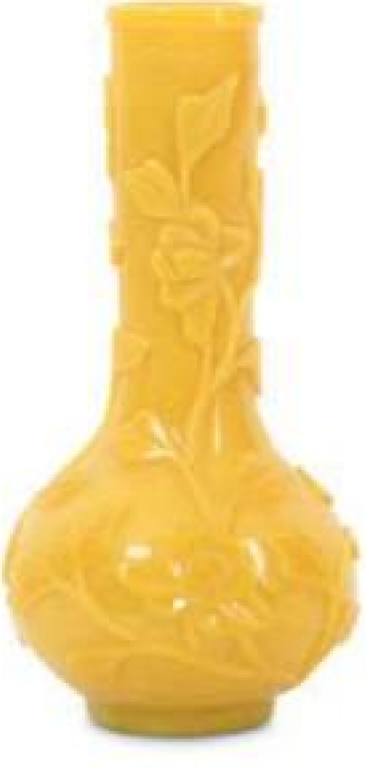
£200-300

清　青花纏枝牡丹紋大罐

348
AN OX-BLOOD GARLIC MOUTH VASE.
Qing Dynasty, 19th Century.
The pear-shaped body decorated with an even dark red glaze draining from the rim, a four character *Qianlong* mark to the base, 34.5cm.

£500-800

清十九世紀　紅釉蒜頭口瓶



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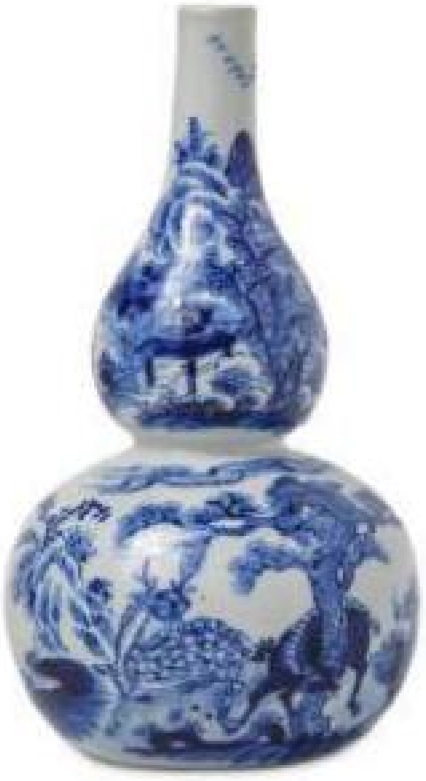

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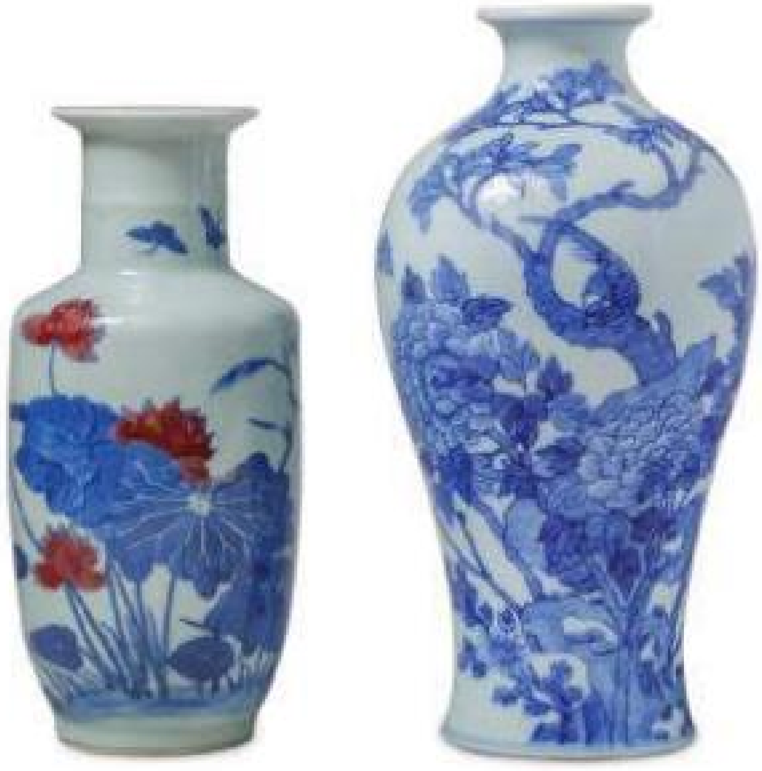

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349

A YELLOW PEKING GLASS BOTTLE VASE.
Qing Dynasty, 19th Century.
The ovoid body and a tall cylindrical neck carved with peony blossoms and foliage, with a slightly protruding rim and raised on a straight short foot, 16.5cm.

Provenance: a European private collection.

£2,000-3,000

清十九世紀　黃料浮雕花紋長頸瓶
來源：歐洲私人收藏

350

A BLUE AND WHITE DOUBLE GOURD 'DEER' VASE.
Qing Dynasty, 18th/19th Century.
The lower section painted with three deer near a pine tree, the upper section with a figure in a mountainous village landscape, a skein of geese above, 20.5cm H.

£800-1,200

清十八 / 十九世紀　青花松鹿紋葫蘆瓶

351

A BLUE AND WHITE VASE AND A BLUE AND WHITE AND UNDERGLAZE RED VASE.
20th Century.
The blue and white baluster-shaped vase painted with a pheasant on a blooming magnolia tree, with peonies sprouting from rockwork, a six character Yongzheng mark to the base, the other a rouleau vase with lotus flowers in a pond and butterflies above, 22-26cm H. (2)

£500-800

二十世紀　青花花鳥紋瓶及青花釉里紅蓮紋盤口瓶，青花「大清雍正年製」篆書款

352

A FAMILLE VERTE 'GENGZHI TU' VASE AND COVER.
Qing Dynasty, 19th Century.
Of baluster form, the robust rounded shoulders rising to a short cylindrical neck, painted with various agriculture scenes including two ladies farming silk and a group of farmers drying straw, deriving from the *Yuzhi Gengzhi Tu* (Imperially Commissioned Illustrations of Agriculture and Sericulture), 44cm H.

£200-300

清十九世纪　黃地五彩耕織圖紋將軍蓋罐

353

A FLAMBÉ 'DRAGON' BOTTLE VASE.
19th/20th Century.
The ovoid body and cylindrical neck decorated in green and blue enamels with two confronting dragons, the sacred pearl of wisdom, green fire wisps and cloud scrolls and bands of key fret, spearheads and tassels to the rim, all against the dark red glaze draining from the rim, 37cm H.

£300-500

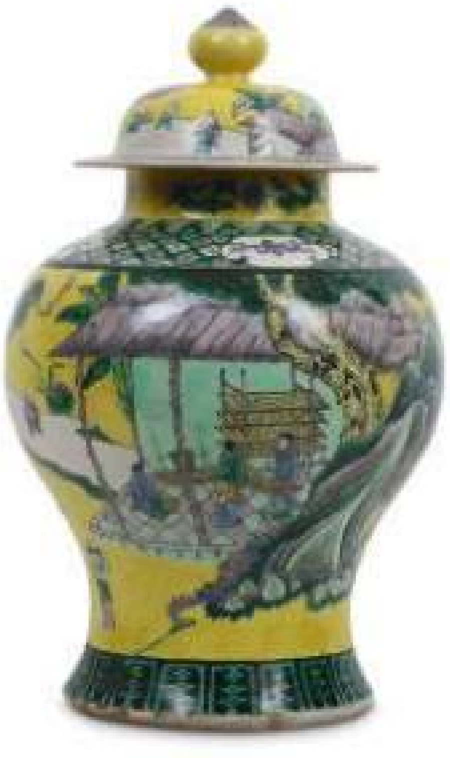
十九 / 二十世紀　窯變釉龍紋長頸瓶

354

A POWDER-BLUE GILT-DECORATED 'DRAGON' VASE.
Qing Dynasty, a six character Guangxu mark and of the period.
The ovoid body painted with two confronting scaly dragons amidst fire wisps and clouds chasing the sacred pearl of wisdom above stylised waves, the waisted neck with clouds and bats between bands of *ruyi* heads to the rim and key fret to the shoulder, 39.5cm H.

£800-1,200

清光緒　灑藍地描金雲龍紋瓶，礬紅「大清光绪年製」楷書款



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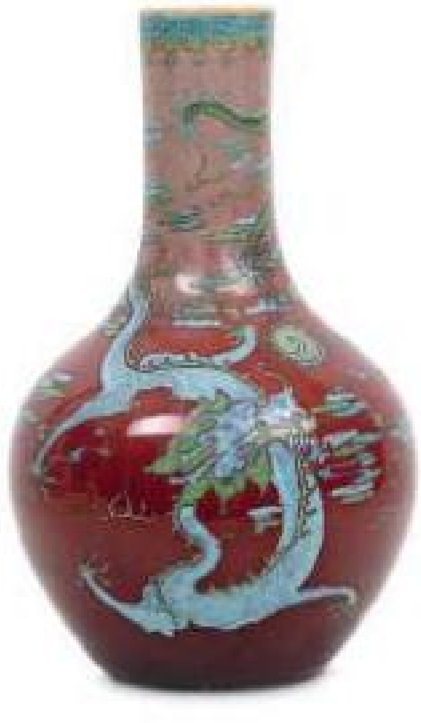

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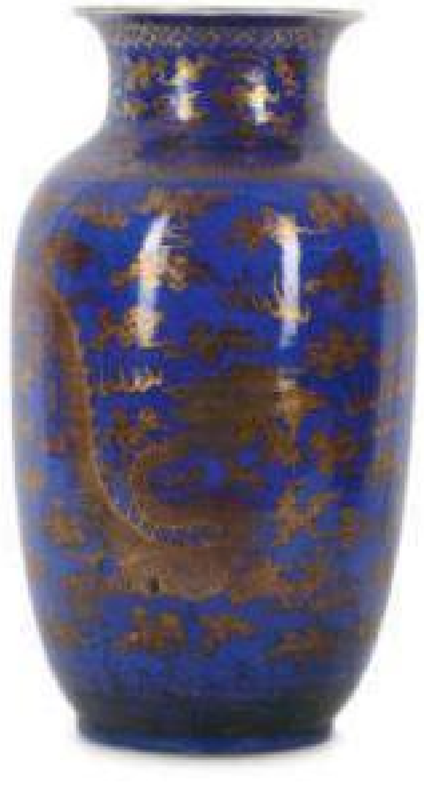

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355
A ROBIN'S EGG GLAZED 'LOHAN' VASE, GU.
Qing Dynasty.
The hexagonal-section body decorated with applied figures of lohan to each facet in three rows against a bright turquoise ground, a six character Kangxi mark impressed to the base, 38.5cm H.

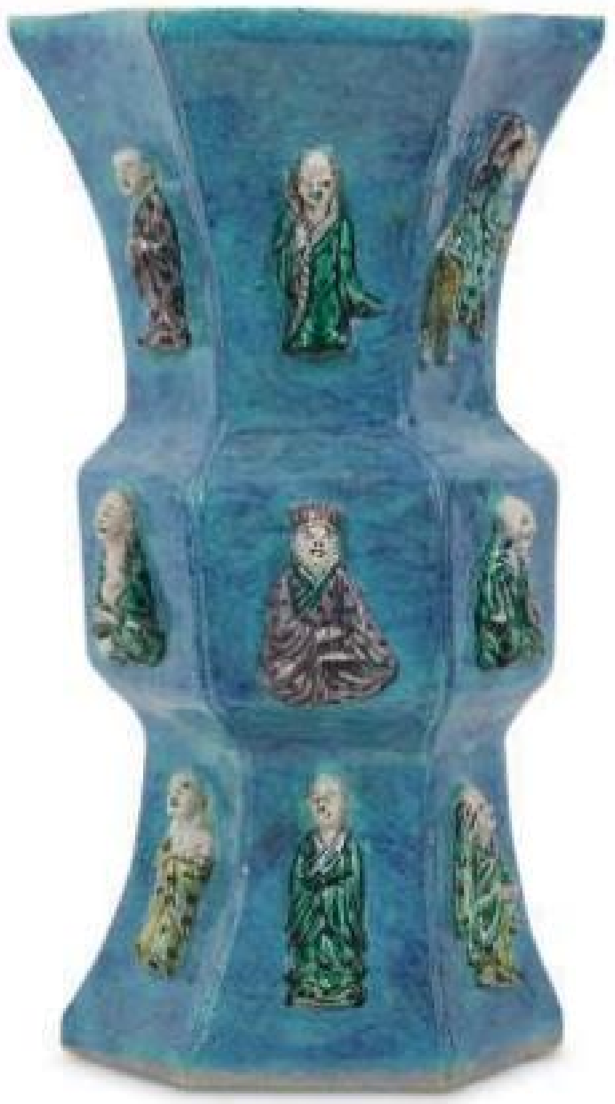
£300-500

清　爐鈞釉浮雕十八羅漢六方觚式瓶，「大清康熙年製」篆書款

356
AN ENAMELLED 'MILLE-FLEURS' VASE.
Qing Dynasty, 19th Century.
The ovoid body, with a waisted neck with and a flared rim, all raised on a straight foot and finely painted with multitude of various blossoms against a gold ground, with two iron-red and gilt dragon handles, the interior and base turquoise-glazed, the rims gilded, a four character mark reading *qian mu de tang* to the base, 38cm H.

£400-600

清十九世紀　粉彩百花地瓶，「钱慕德堂」款



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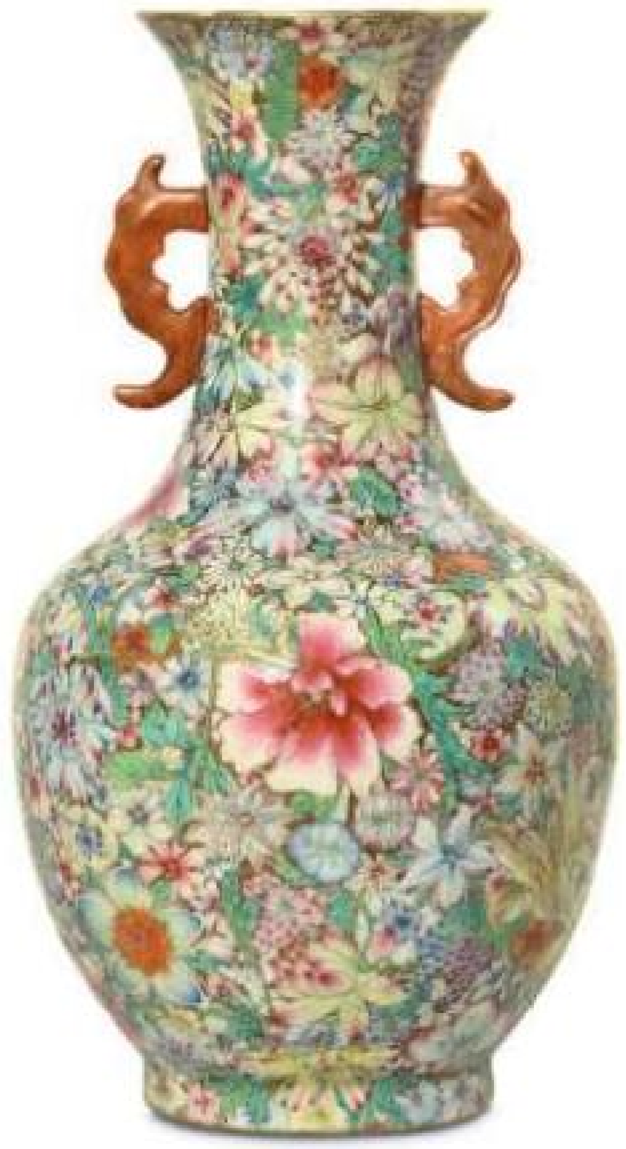
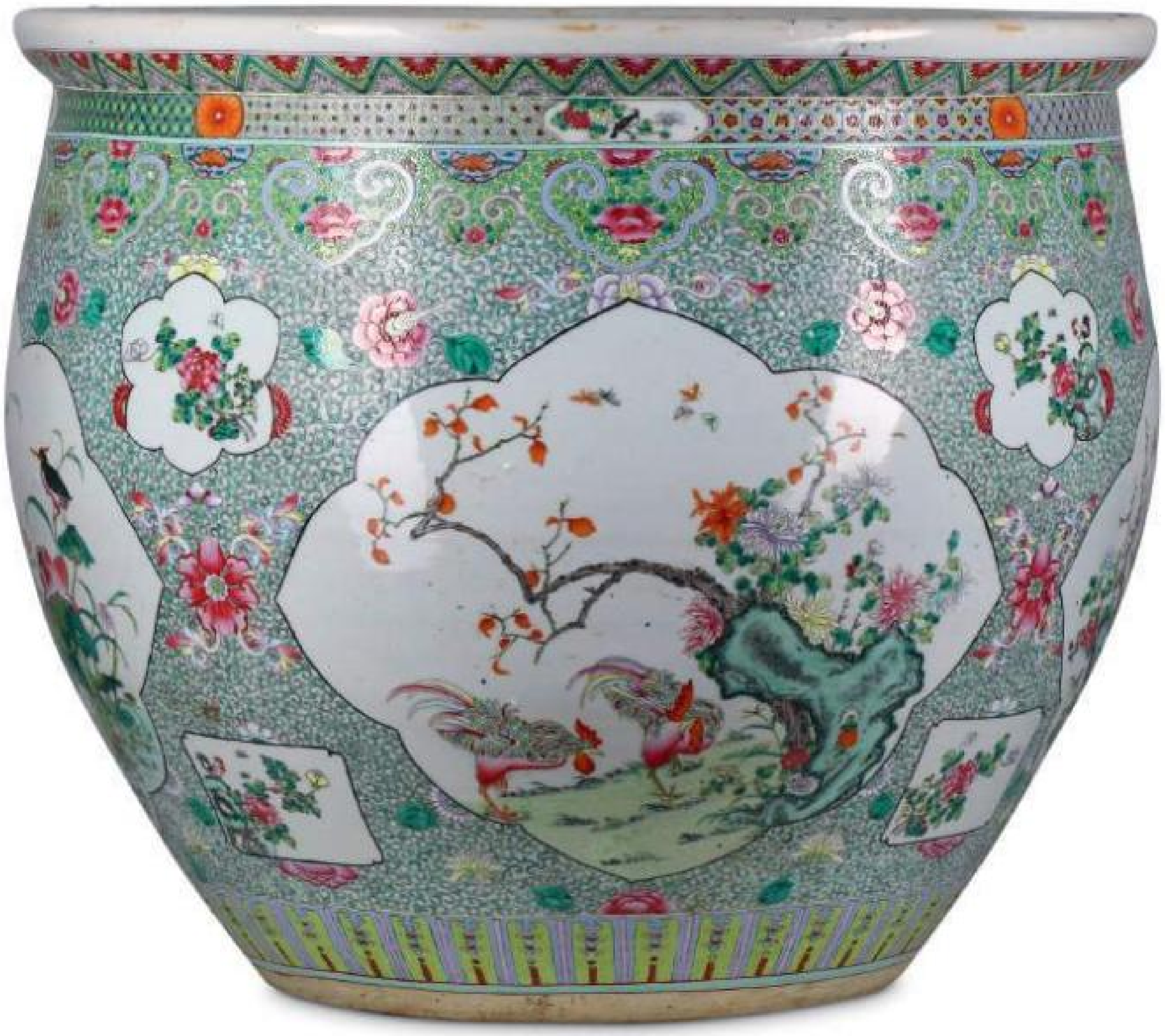


356

357
A MASSIVE FAMILLE ROSE FISH BOWL.
Qing Dynasty, 19th Century.
The ovoid body painted with eight shaped cartouches of various birds and blossoms on a ground of dense scrolling foliage and stylised flower heads, with bands of lappets to the foot, *ruyi* heads and geometric borders to the shoulder, the broad rim with precious objects and flower heads on a diaper ground, 64cm H, 63cm diameter.

£4,000-6,000

清十九世紀　粉彩花鳥紋魚缸



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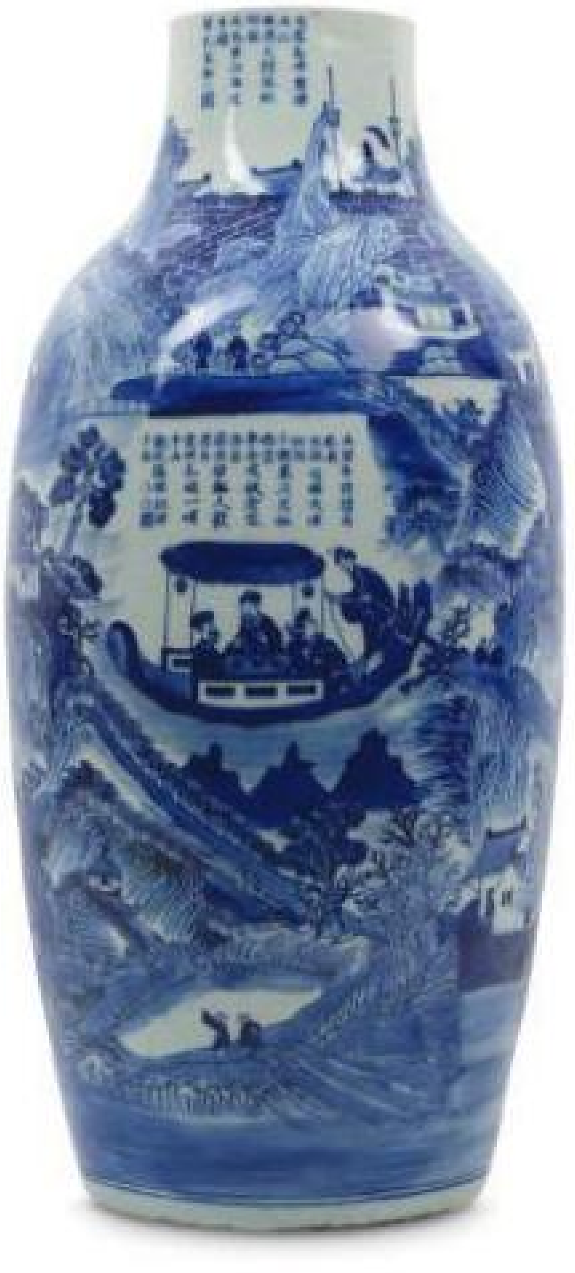

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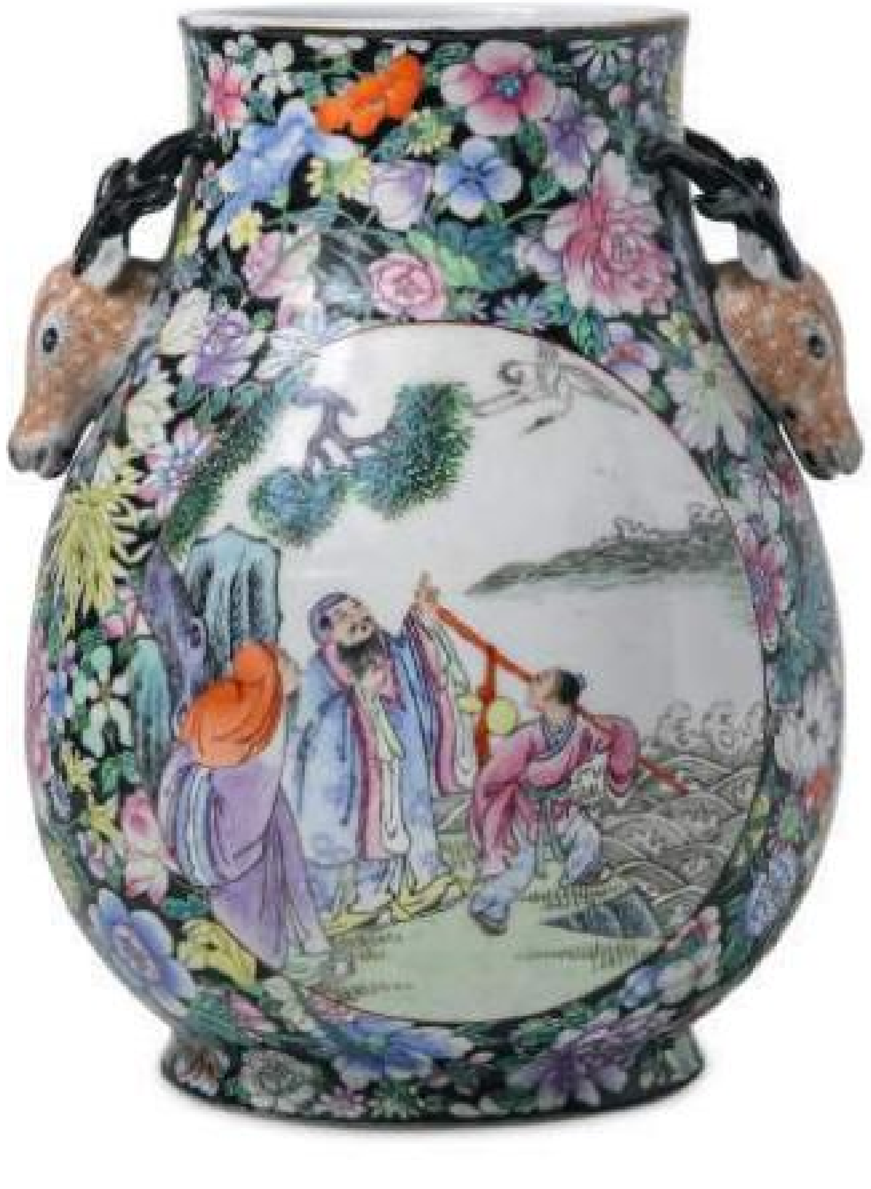

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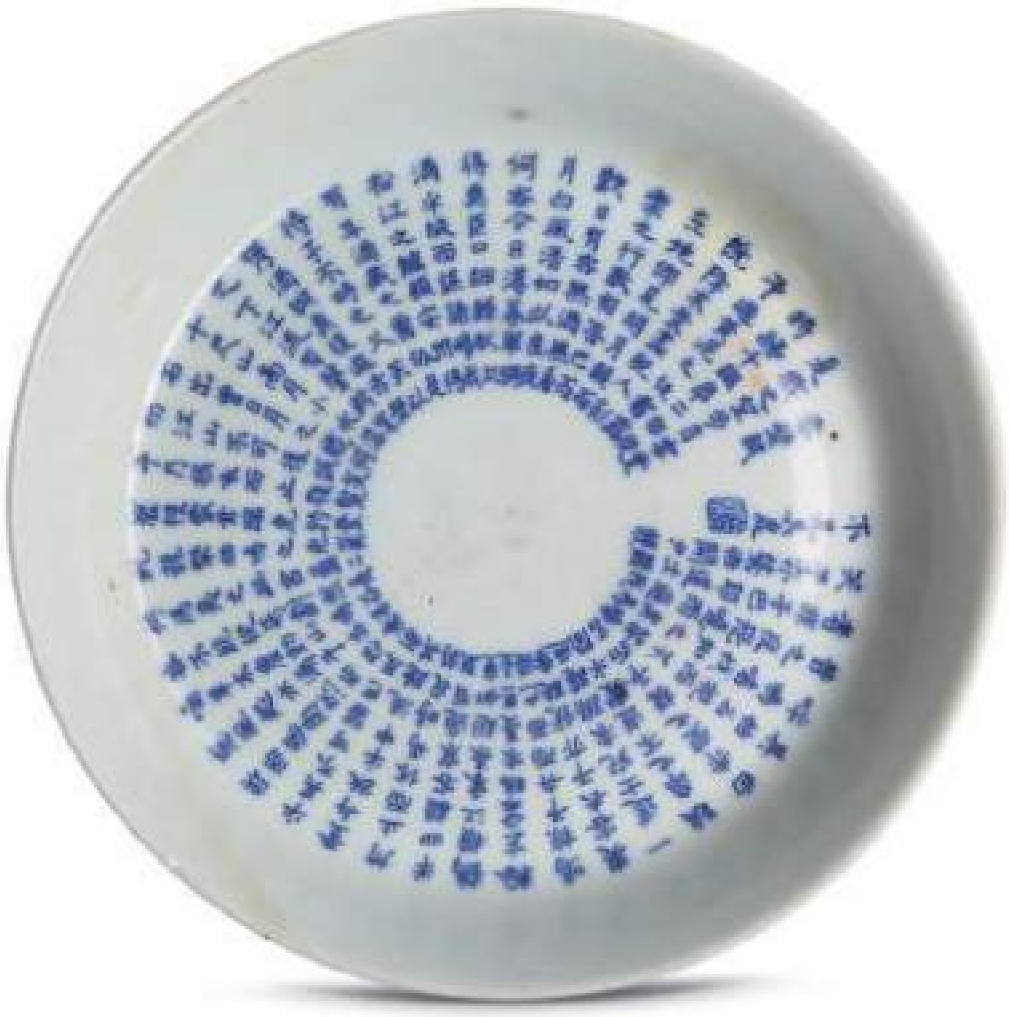

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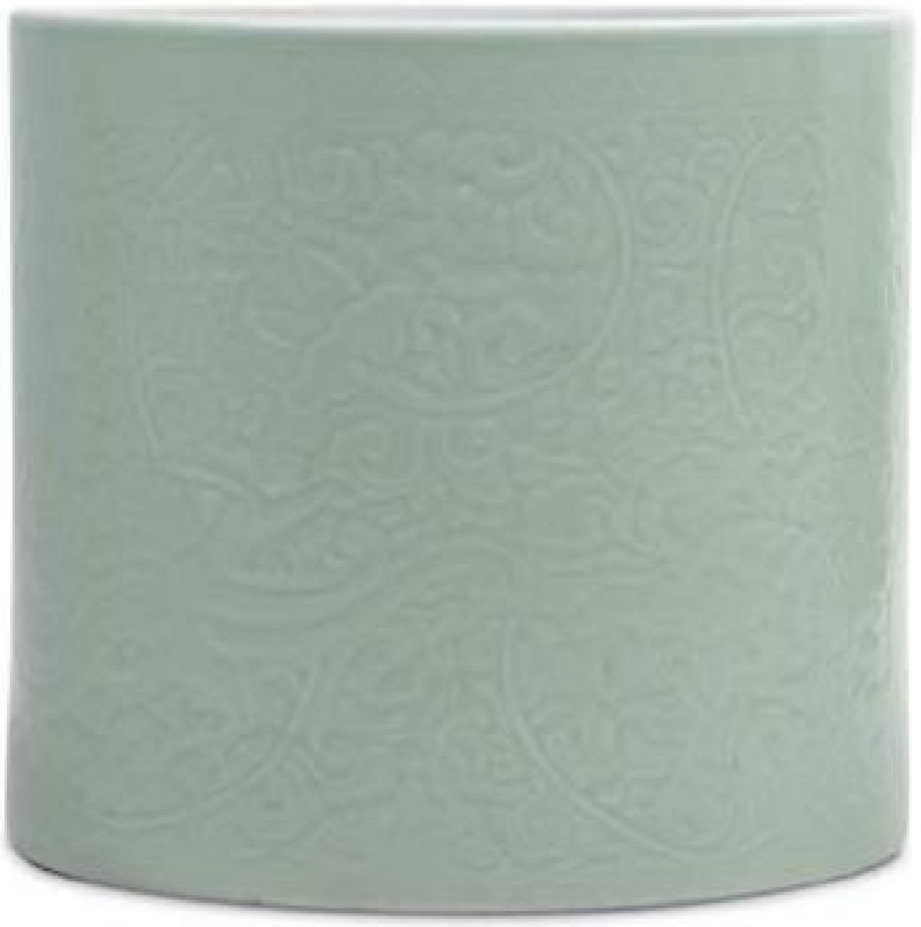


361

358
A LARGE BLUE AND WHITE ‘RED CLIFF’ ROULEAU VASE.
20th Century.
Painted with figures in boats and ashore in a mountainous landscape with pagodas scattered amongst peaks and trees, 54cm H.

£400-600

二十世紀 青花《赤壁賦》圖紋瓶棒槌瓶

359
A MILLE-FLEURS GROUND VASE, LUTOUZUN.
20th Century.
The pear-shaped body decorated with circular panels containing Immortals against various blossoms on a black ground, with a raised band and two deer head handles to the shoulder and a four character *Qianlong* mark to the base, 27cm H.

£800-1,200

二十世紀 百花地開光繪人物故事圖鹿头尊，礬紅「乾隆年製」楷書款

360
A BLUE AND WHITE ‘CALLIGRAPHY’ DISH.
Qing Dynasty.
With a tall cavetto and calligraphy running around the centre, a four character mark to the base, 18.5cm diameter.

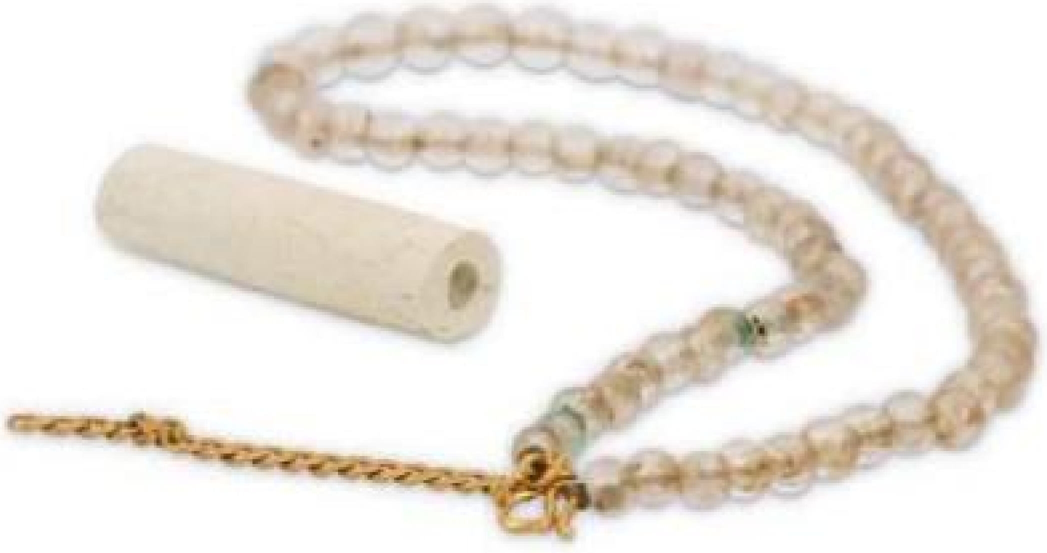
£100-200

清 青花《後赤壁賦》詩文盤，青花「大櫻口製」楷書款

361
A CELADON BRUSH POT, BITONG.
Qing Dynasty, Kangxi or later.
The cylindrical body incised to the exterior with two sinuous dragons amongst scrolling leafy stems and *lingzhi*, with a chevron band around the rim, the interior white, 16.7cm H, 18cm diameter.

£6,000-8,000

清康熙或更晚 青釉刻穿芝龍紋筆筒



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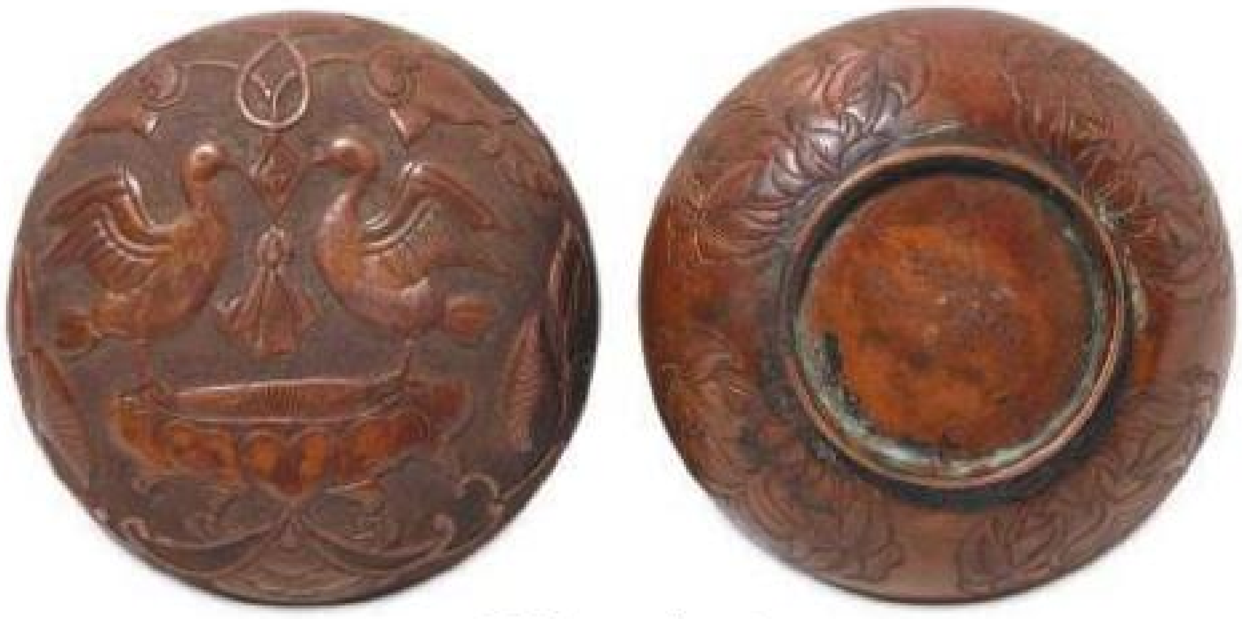
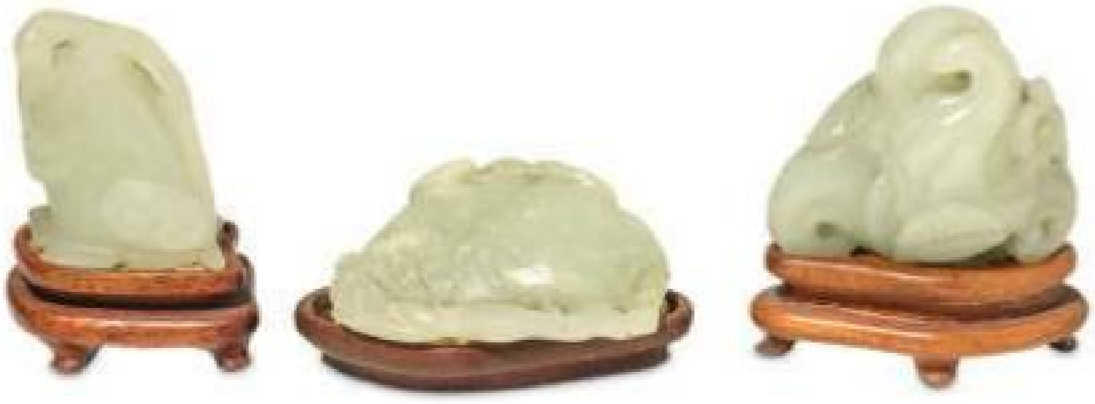


363 (two views)



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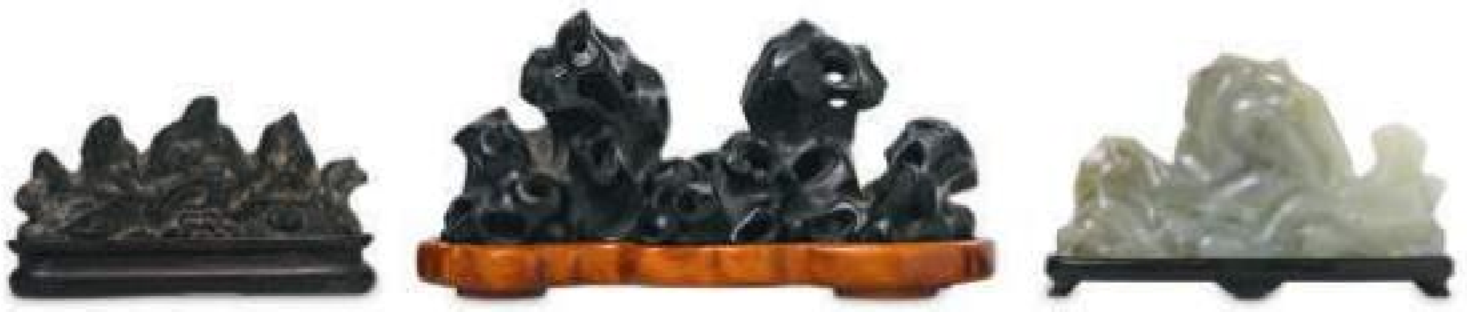

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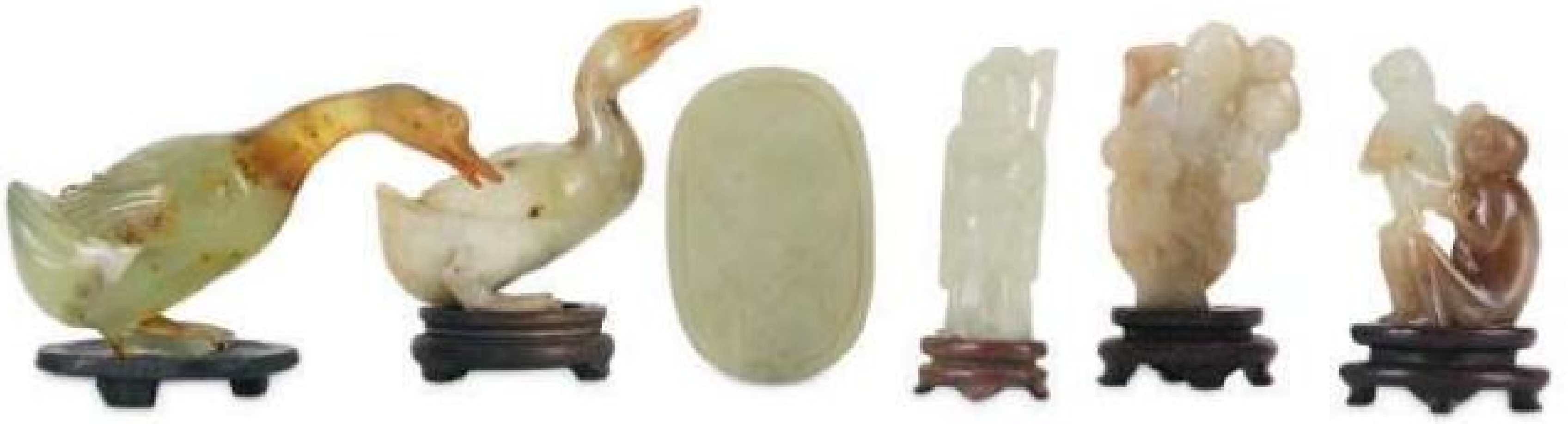

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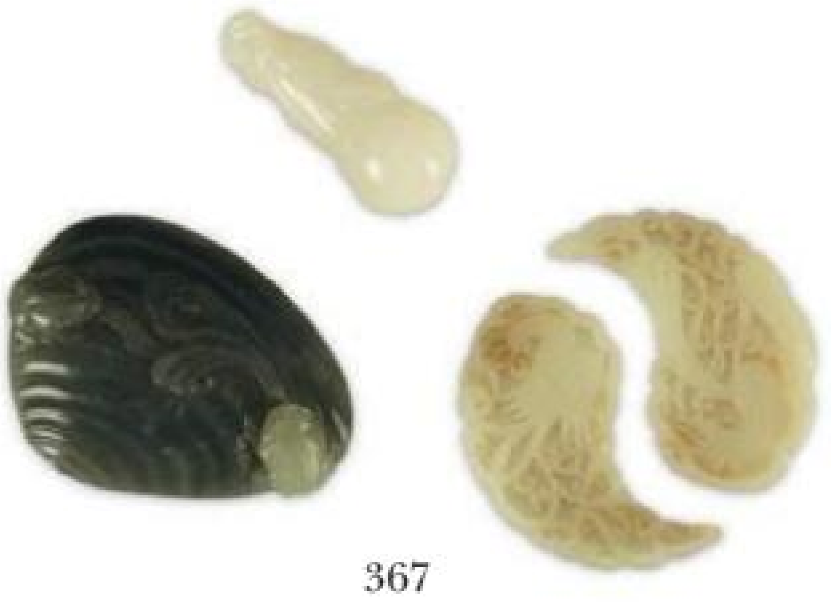


367

362
A ROCK CRYSTAL NECKLACE AND A JADE BEAD.
Qing Dynasty and earlier.
With sixty-seven graduated circular beads and a yellow metal clasp, the white jade bead of cylindrical form, 25.5cm long, 6.5cm long. (2)

Provenance: from the personal collection of Brian Morgan (1930-2018), formerly a director of Bluetts.

£400-600

清或更早　天然水晶項鏈及玉珠
來源：Brian Morgan（1930-2018）收藏，前Bluett & Sons總監

363
A CIRCULAR COPPER ALLOY ‘BIRDS’ BOX AND COVER.
Qing Dynasty, 18th/19th Century.
The cover incised with a symmetrical design of two birds standing on a lotus flower, holding further blossoms by the stems, the body with floral sprays, 7.5cm diameter. (2)

£200-300

清十八 / 十九世紀　銅合金鳥紋圓形蓋盒

364
THREE PALE CELADON JADE CARVINGS.
19th/20th Century.
The first carved as two water chestnuts issuing from meaty stems, the second as two peaches and a bat, the third an aubergine and a *lingzhi*, each with a wood stand, 4.5-6cm H. (6)

£500-800

十九 / 二十世紀　青玉雕擺件三件連木座

365
THREE BRUSH RESTS.
Comprising: a dark wood brush rest carved as a porous scholar’s rock with a light-coloured *huali* stand, a pale celadon jade brush rest formed as a mountain and a bronze brush rest cast as a mountain with blossoming prunus and pine trees to each side, each with a wood stand, 10.5-16cm long. (6)

£800-1,200

木雕、玉雕及銅筆擱連木座

366
A GROUP OF SIX JADE CARVINGS.
19th/20th Century.
Comprising an oval plaque with wild orchid and calligraphy, two geese carvings with wood stands and three figures, a Shoulao, a fisherman with a small boy and two monkeys, each with a wood stand, 5.5-6cm H. (11)

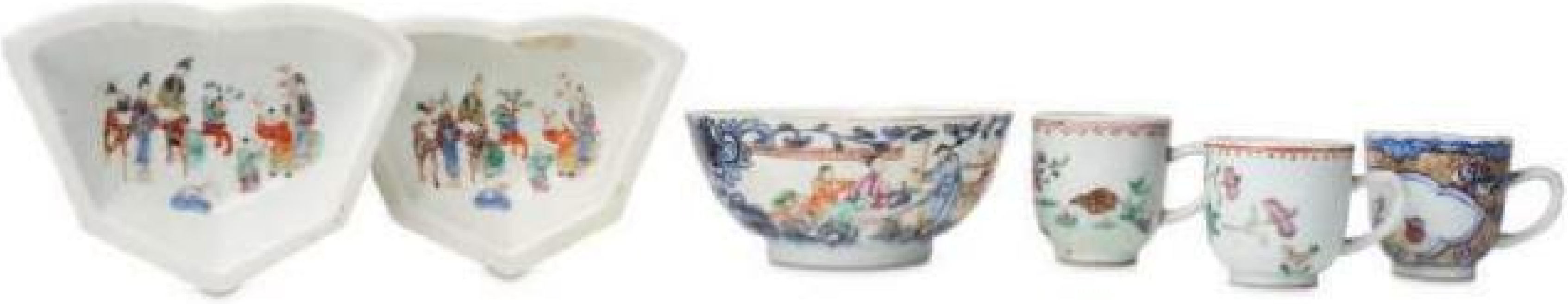
£300-500

十九 / 二十世紀　玉雕一組六件連木座

367
FOUR JADE CARVINGS.
Qing Dynasty.
Comprising: a white jade carving of a double gourd with a bat clinging to the side, a two-part circular reticulated plaque carved with birds and foliage and a grey jade shell carving with two frogs perched on the top, 6.5cm. (4)

£600-800

清　玉雕四件



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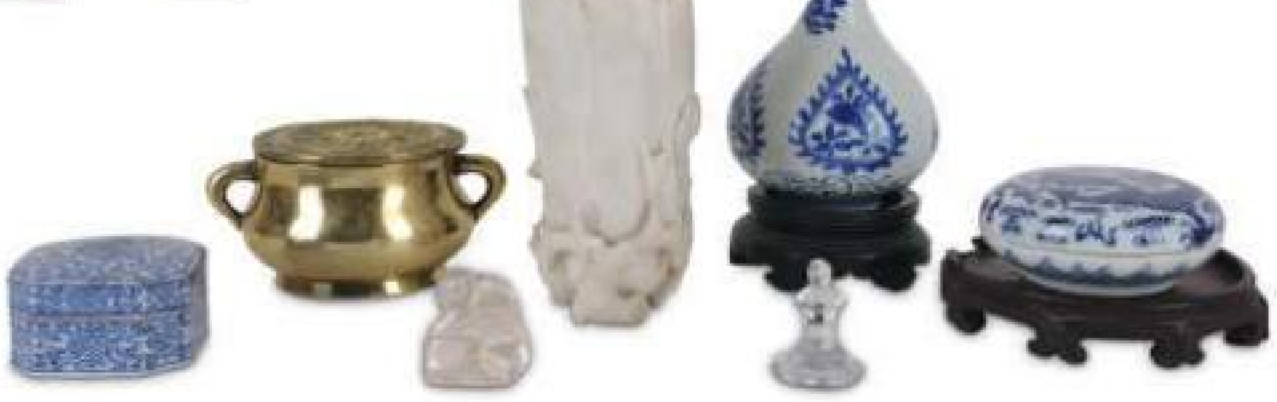

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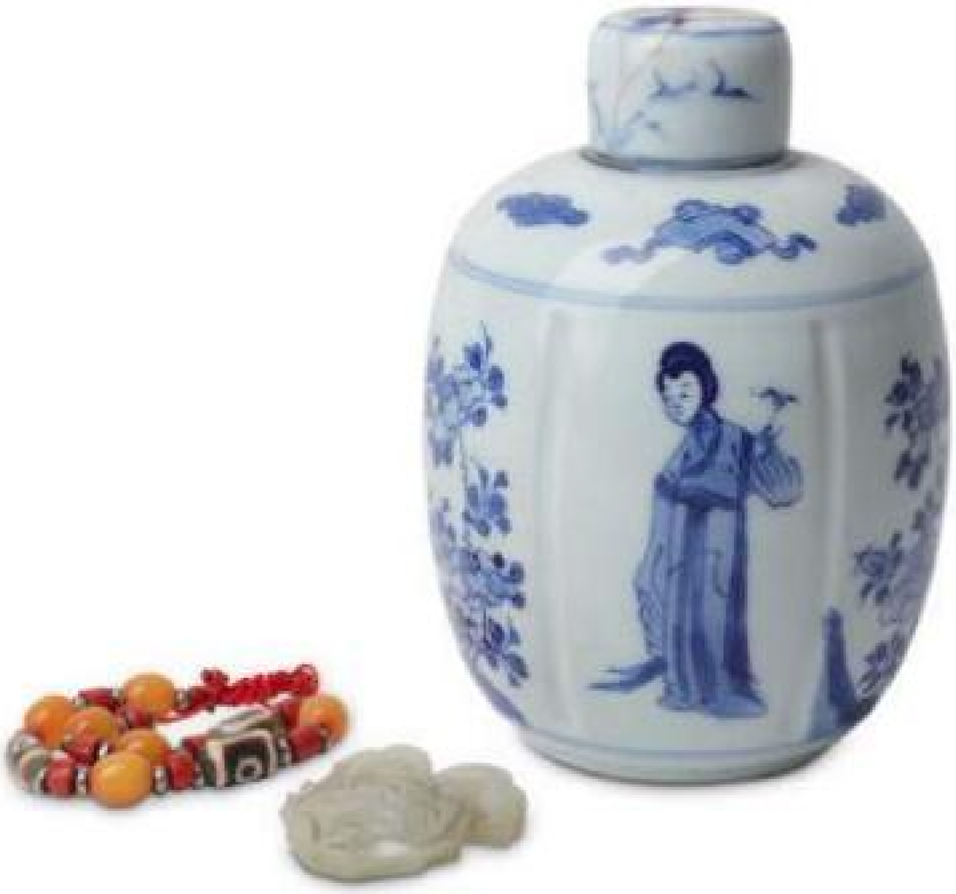

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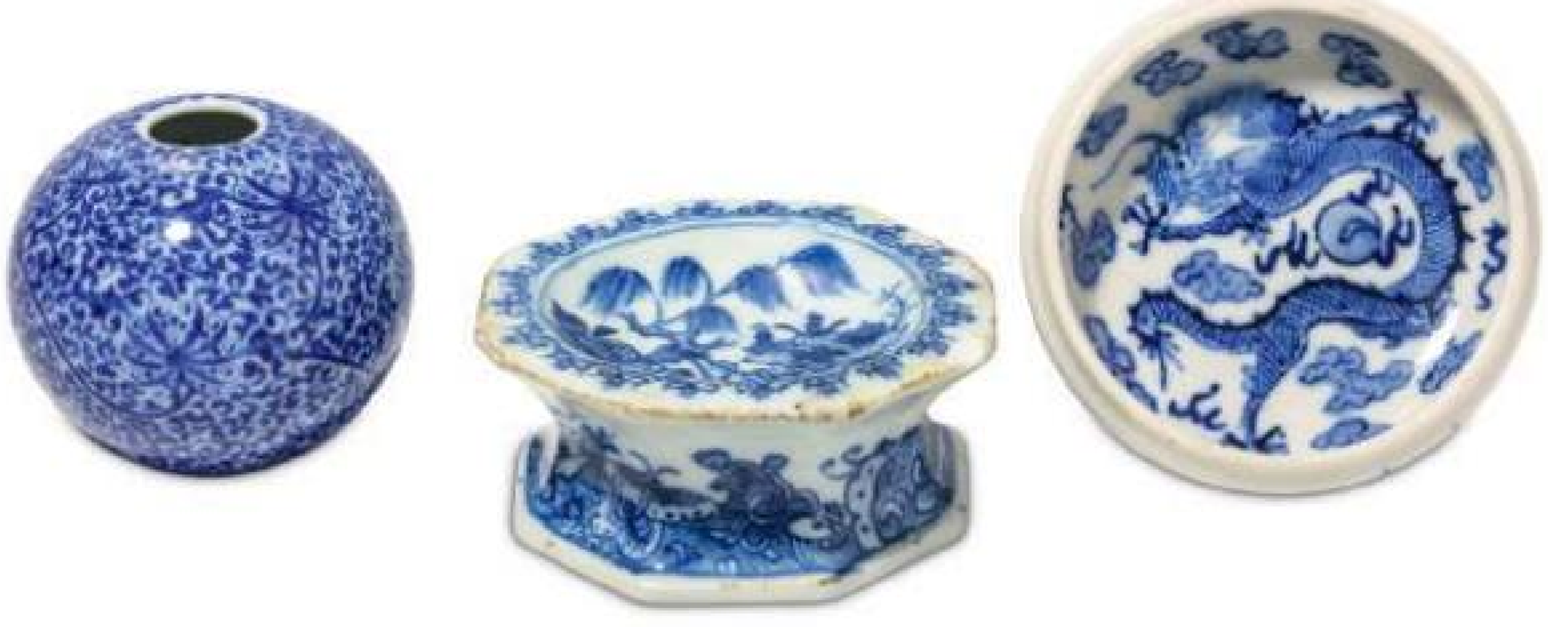


371

368

A COLLECTION OF SIX FAMILLE ROSE ITEMS.

Qing Dynasty, 19th Century.

Comprising: a figurative bowl, two butterfly-shaped bowls and three various coffee cups, 4-6.5cm H, 5.7-15cm diameter. (6)

Provenance: from the collection of Arendelle castle, by repute; Sotheby's [label].

£200-300

清十九世紀　粉彩瓷器六件
來源：Arundel城堡藏，蘇富比標籤

369

A WHITE MARBLE 'MAGNOLIA' VASE.

Qing Dynasty.

Carved as a deep blossom issuing from a thick twisted branch with another bud and other leaves around the body, together with a small brass incense burner and cover, a blue and white seal paste box, a blue and white rosewater sprinkler, a blue and white circular box and cover, a crystal seal and a European glass seal, 14cm H. (12)

Provenance: from the private collection of HRN Norton (d 1961/1962), of which Roger Bluett wrote "[he was] the only British dealer to have built up a significant collection of Chinese art. He did this in his modest and unassuming way by taking home exceptional pieces, over the years, when they came his way" (Roy Davids and Dominic Jellinek, *Provenance - Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, 2011, p. 340), thence by descent to the present owners.

£500-800

清　汉白玉雕花插、青花瓷器及其他杂项共十二件
來源：H.R.N. Norton （卒1961/1962）收藏，此後由家族傳承至現藏家

370 ^λ^

A PALE CELADON JADE 'CRAB' CARVING.

Qing Dynasty, or later.

With large claws and a stylised shell, together with a bracelet with coral and amber beads and a blue and white jar and cover with a *Jiajing* mark, 13.5cm H, bracelet 12cm long, 3.5 x 4cm. (3)

£300-500

清或更晚　青玉雕蟹、珠串及青花仕女蓋罐，青花「大明嘉靖年製」款

371

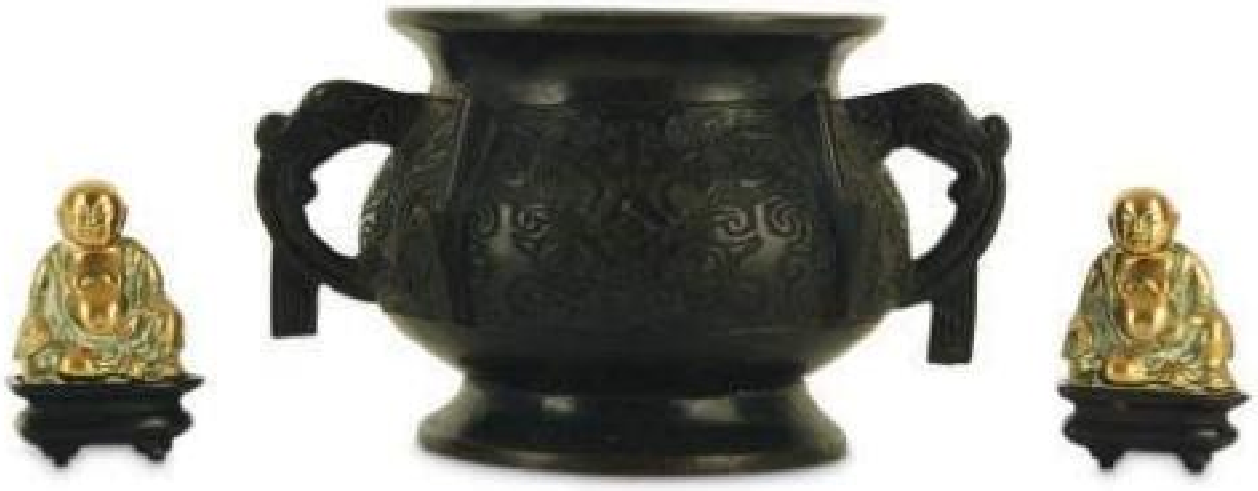
A SMALL COLLECTION OF BLUE AND WHITE PORCELAIN ITEMS.

Qing Dynasty.

Comprising: an ovoid water pot painted with lotus, a circular brush washer with a dragon to the interior and an octagonal salt, 8.5cm. (3)

£800-1,200

清　青花蓮紋水盂、龍紋盤及花卉紋高足小盤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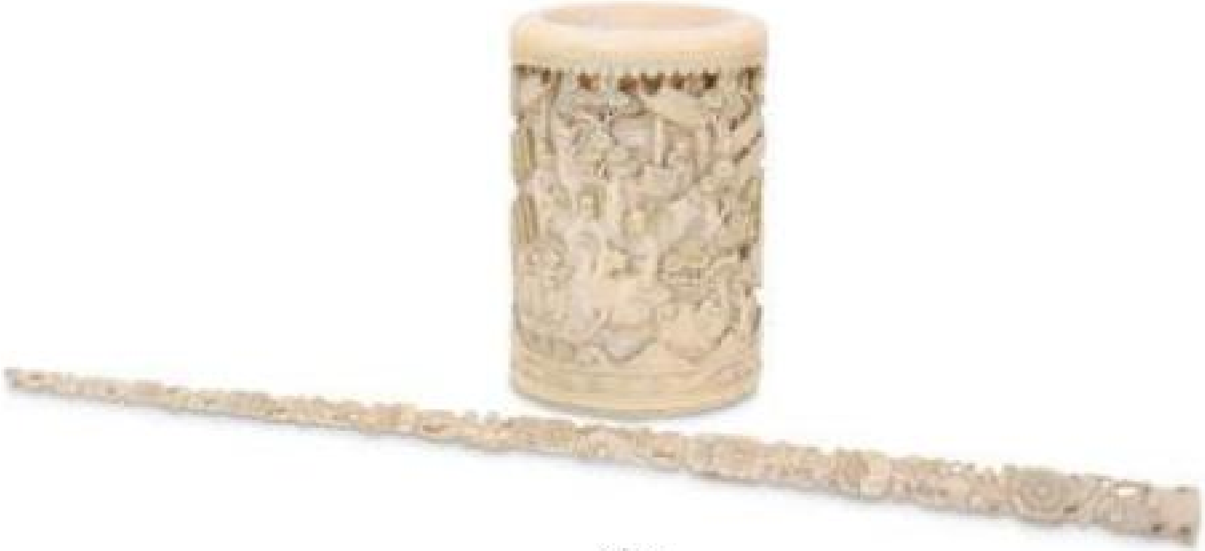
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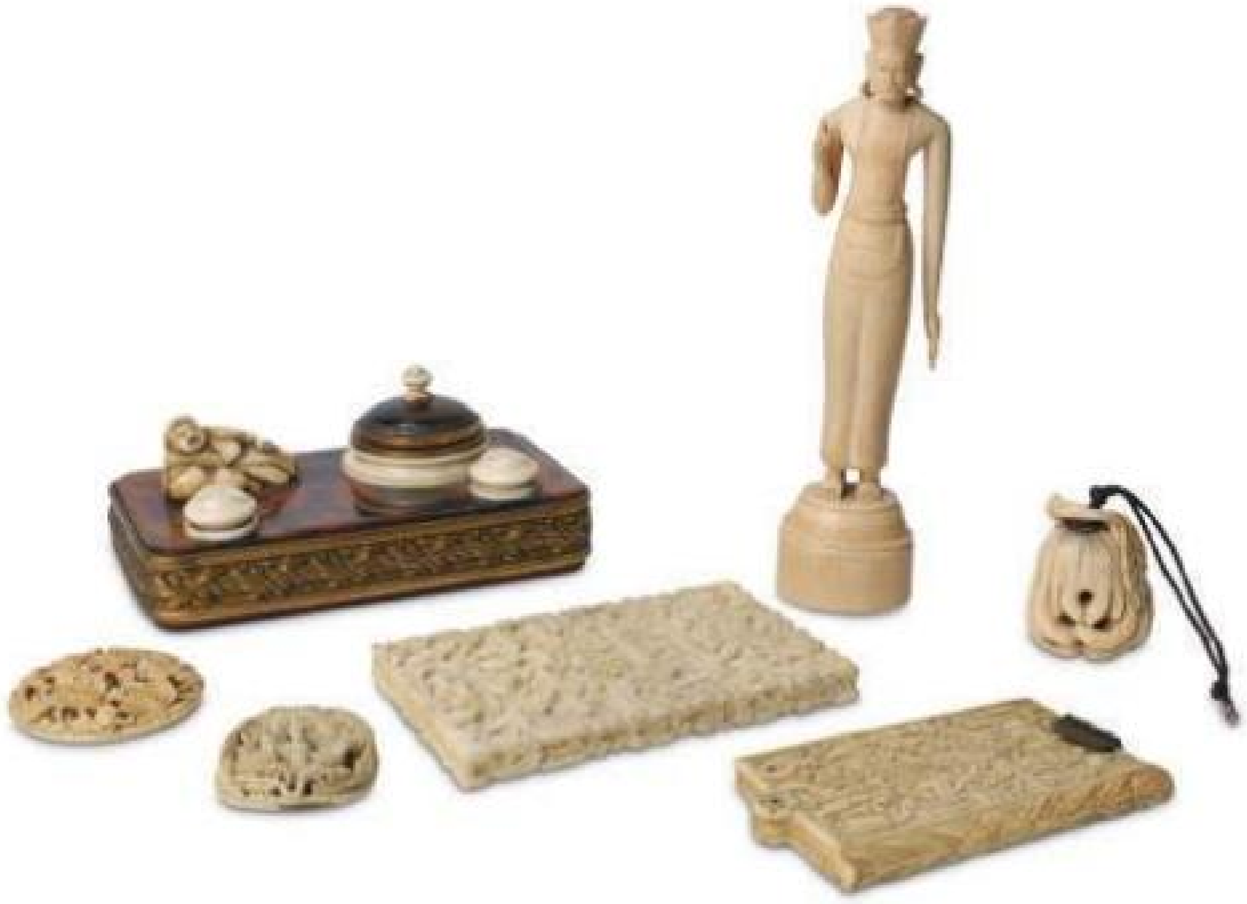
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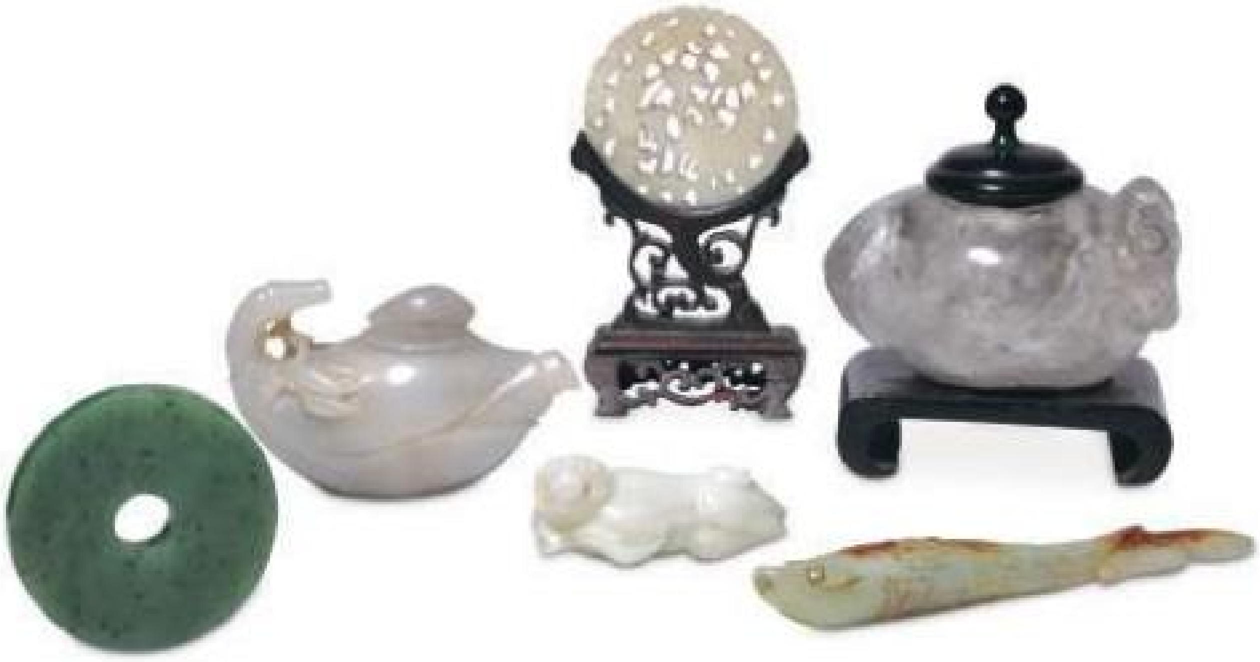

375

372
AN ARCHAISTIC BRONZE VESSEL GUI.
Ming Dynasty or later.
Cast with a *taotie* mask on each side and flanked by mythical beast projecting loop handles, a mark in archaic seal script to the base, together with a pair of bronze figures of seated Buddha, each with their chest bare and a rosary in the right hand, wood stands, 4.7-10cm H, 11cm diameter. (5)

Provenance: an English private collection.

£300-500

明或更晚　銅饕餮紋雙耳簋式爐及銅佛像連木座一對
來源：英國私人收藏

373 λ
AN IVORY CANTON BRUSH POT, BITONG.
Qing Dynasty, 19th Century.
The cylindrical body carved with figures of ladies and warriors amongst trees with pavilions in the background, together with an ivory fan handle with prunus blossoms and birds, 13.5-41cm. (2)

£400-600

清十九世紀　象牙浮雕人物園景圖紋筆筒及象牙扇把手

374 λ
A COLLECTION OF SEVEN IVORY ITEMS.
Qing Dynasty, 19th Century and later.
Comprising: a Maquet (Paris/Nice) desk set with a tortoise shell top, a Canton visit card box, an ivory Canton notebook, two circular plaques, a finger citron carving and a standing male figure, 4-17cm. (7)

£100-200

清十九世紀或更晚　象牙雕件一組七件

375
FIVE JADE CARVINGS AND A CRYSTAL WASHER.
Qing Dynasty.
Comprising: a spinach green jade *bi* disc, a pale celadon monkey pendant, a fish pendant, a circular reticulated plaque with a wood stand, a bamboo water dropper and cover and a rock crystal peach-shaped brush washer with a wood cover and stand, 9cm. (10)

£800-1,200

清　玉雕五件及水晶雕桃形洗

376

376

A SET OF TWELVE CHINESE FAMILLE ROSE ‘BIRDS AND FLOWERS’ DISHES.

Qing Dynasty, Yongzheng period.

Painted with a central roundel with a pair of birds on blue rockwork among flowering peonies, within a border of flowers among scrolls, 23cm diameter. (12)

Provenance: from the collection of H.E. Leetham, thence by descent.

£1,200-1,500

清雍正　描金粉彩繪花鳥紋圖碟十二支
來源：H.E. Leetham藏，此後由家族傳承至現藏家

377

377 λ

A CANTON IVORY ‘BURMESE’ PATTERN CHESS SET.

Qing Dynasty, 19th Century.

One side stained red, the pieces typically carved with flowers, foliage, faces and animals, all on circular bases with a single row of petals, 10.7cm H. (32)

£400-600

清十九世紀　象牙雕象棋一套

378

A LARGE COLLECTION OF PEWTERWARE.

Qing Dynasty or later.

Comprising: a pair of pricket candlesticks, a pair of *gu* vases with gilt rims, a pair of four-tiered circular boxes, a pair of circular boxes and covers, a pair of hexafoil dishes, a set of seven small dishes, a circular box and cover with a ceramic interior and a gilt metal mount, a goblet with glass lining and a cover, a flattened circular wine pot and cover, a miniature shoe-shaped box and cover, a miniature dish with a foliate rim, a rectangular box and cover with a mark reading *Kut Hing pewter Swatow*, a circular tray with incised and gilded pair of phoenix and a peony tree and a small box fitting. Together with other metal items: a pair of brass and white metal *ruyi*-shaped containers and liners, a *qin*-shaped vessel with pierced lid, a brass circular hand warmer, a circular food steamer and cover, all various sizes, 49cm H, 30cm diameter. (33)

£300-500

清或更晚　錫燭臺一對、觚式瓶一對、四層圓形蓋盒一對等器物共三十三件

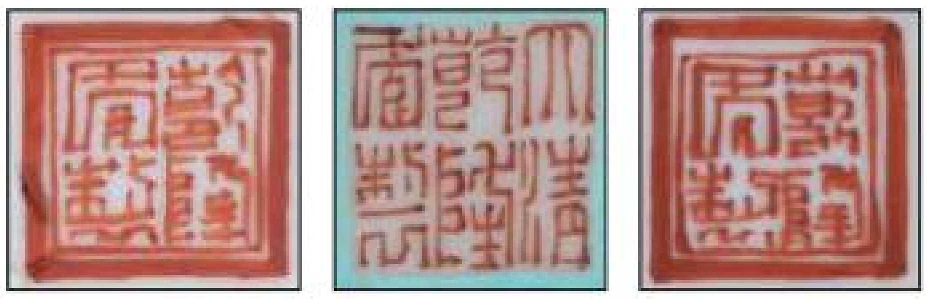
378

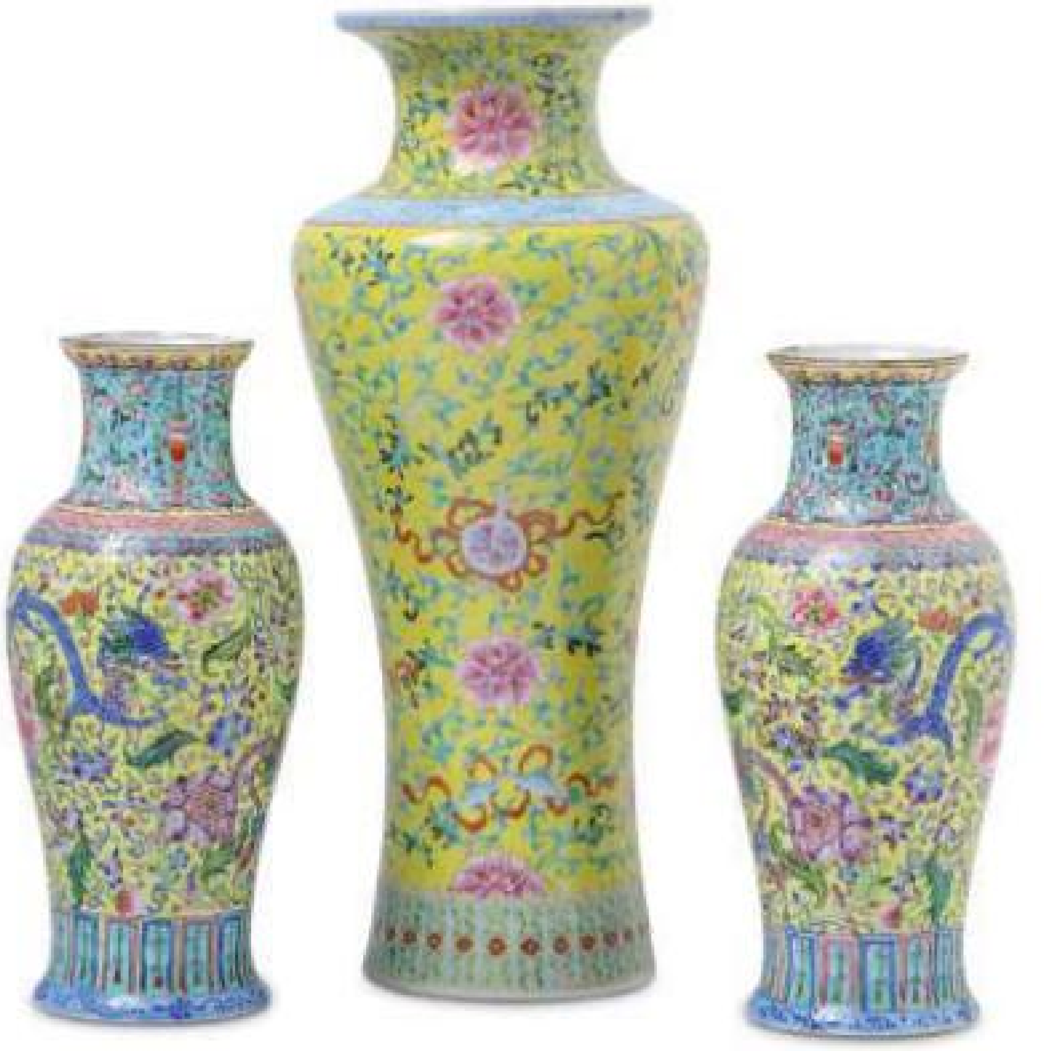
379

THREE YELLOW-GROUND BALUSTER VASES.
19th/20th Century.
The largest painted with Eight Buddhist Symbols and lotus flower heads and scrolling foliage, the smaller vases decorated with sinuous *chilong* dragons and lotus scrolls, with further flower heads against a bright turquoise ground to the necks, each with a Qianlong mark to the base, 34cm H. (3)

£500-800

十九 / 二十世紀　黃地粉彩纏枝蓮紋觀音尊，及黃地螭龍纏枝花紋瓶一對





379

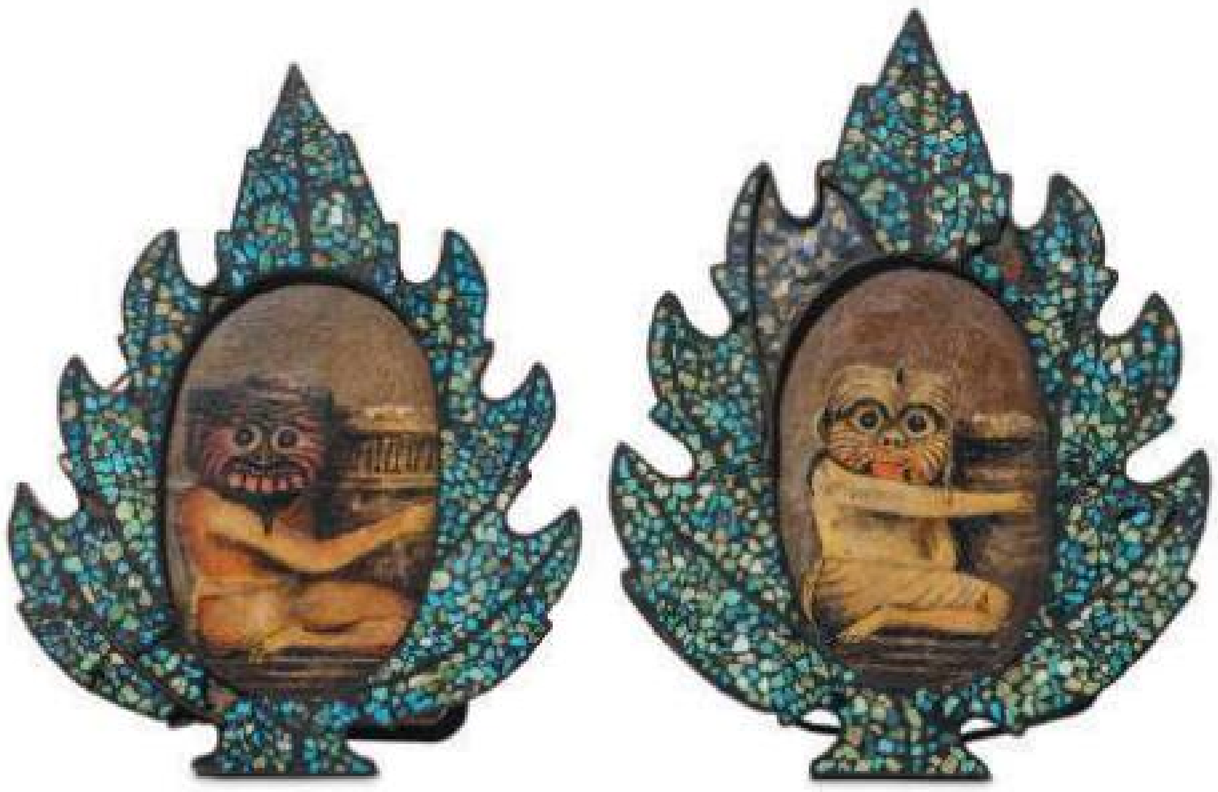
380

A PAIR OF DEVOTIONAL PAINTINGS.
Burma, 19th Century.
Each depicting worshipper wearing a painted mask, holding a barrel filled with offerings, the backs inscribed *alter at Tonghoo L. Burma H.S.Elton 1868*, framed in metal leaf-shaped frames inlaid with turquoise, 16 x 13cm. (2)

Provenance: from the collection of Major General H. S. Elton served with distinction with the Burmese Expedition in 1886-88.

£400-600

緬甸十九世紀　宗教繪畫連嵌松石框一對
來源：陸軍少校General H. S. Elton收藏，于1886-1888年間服役緬甸遠征軍



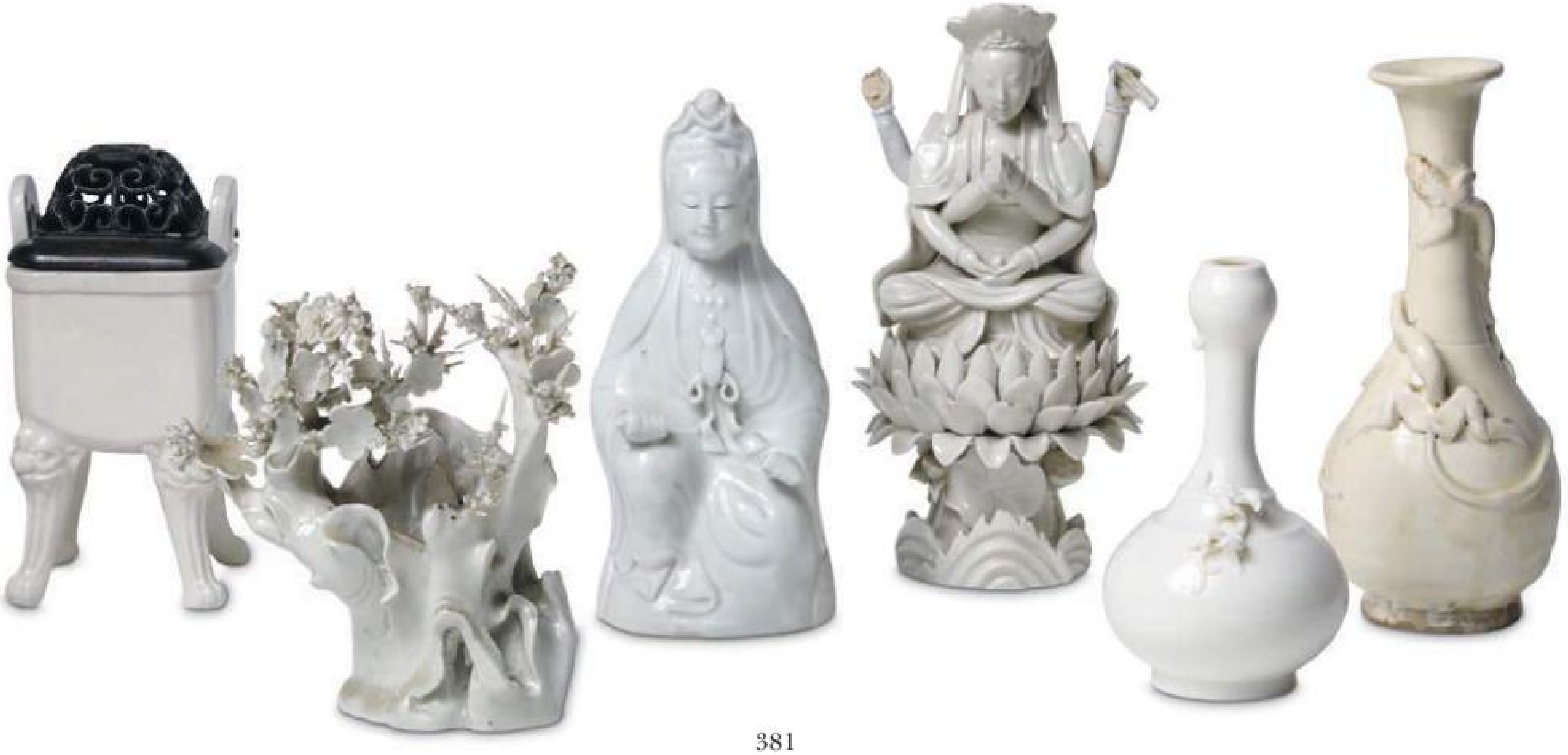
380

381

A COLLECTION OF WHITE-GLAZED AND BLANC-DE-CHINE ITEMS.
Song Dynasty and later.
Comprising a square-section incense burner with four tall mask legs, two handles to the rim incised with key fret and a four character *Chenghua* mark to the base and with a wood cover, an early white-glazed bottle vase with a dragon wrapped around the neck, a blanc-de-chine flowering plum tree, two figures of seated deities and another bottle vase, 23cm. (7)

£300-500

清或更晚　德化窯四方蓋爐、浮雕螭龍紋瓶、桃樹擺件、佛坐像及瓶一支，「成化年製」款



381

382

A LARGE BRONZE FIGURE OF SAKYAMUNI BUDDHA.

Thailand, 19th Century.

Seated meditating in *vajraparyankasana*, with hands in *bhumisparsha mudra*, the face framed by elongated earlobes, the head with a wisp of flame to the top of the *ushnisha*, 108cm H.

£2,500-3,000

泰國十九世紀　銅釋迦牟尼坐像

383

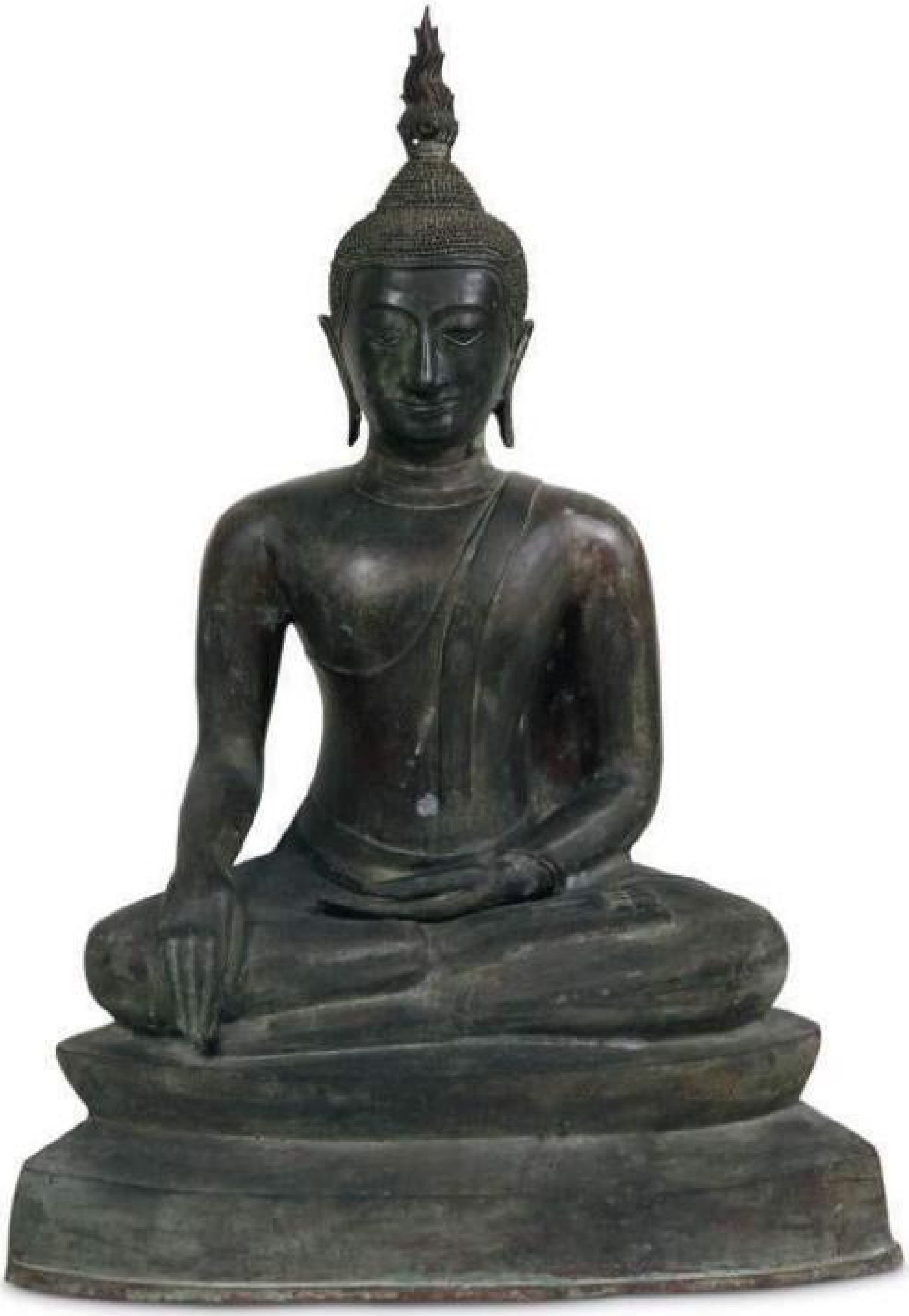
A LARGE BRONZE FIGURE OF BUDDHA.

Thailand, 19th Century.

Seated in *vajraparyankasana* on a lotus throne, his hands arranged in *dhyana mudra*, the face framed by elongated earlobes, the head lined with tight curls, with a wisp of flame to the top of the *ushnisha*, 95cm H.

£2,000-3,000

泰國十九世紀　銅佛陀坐像



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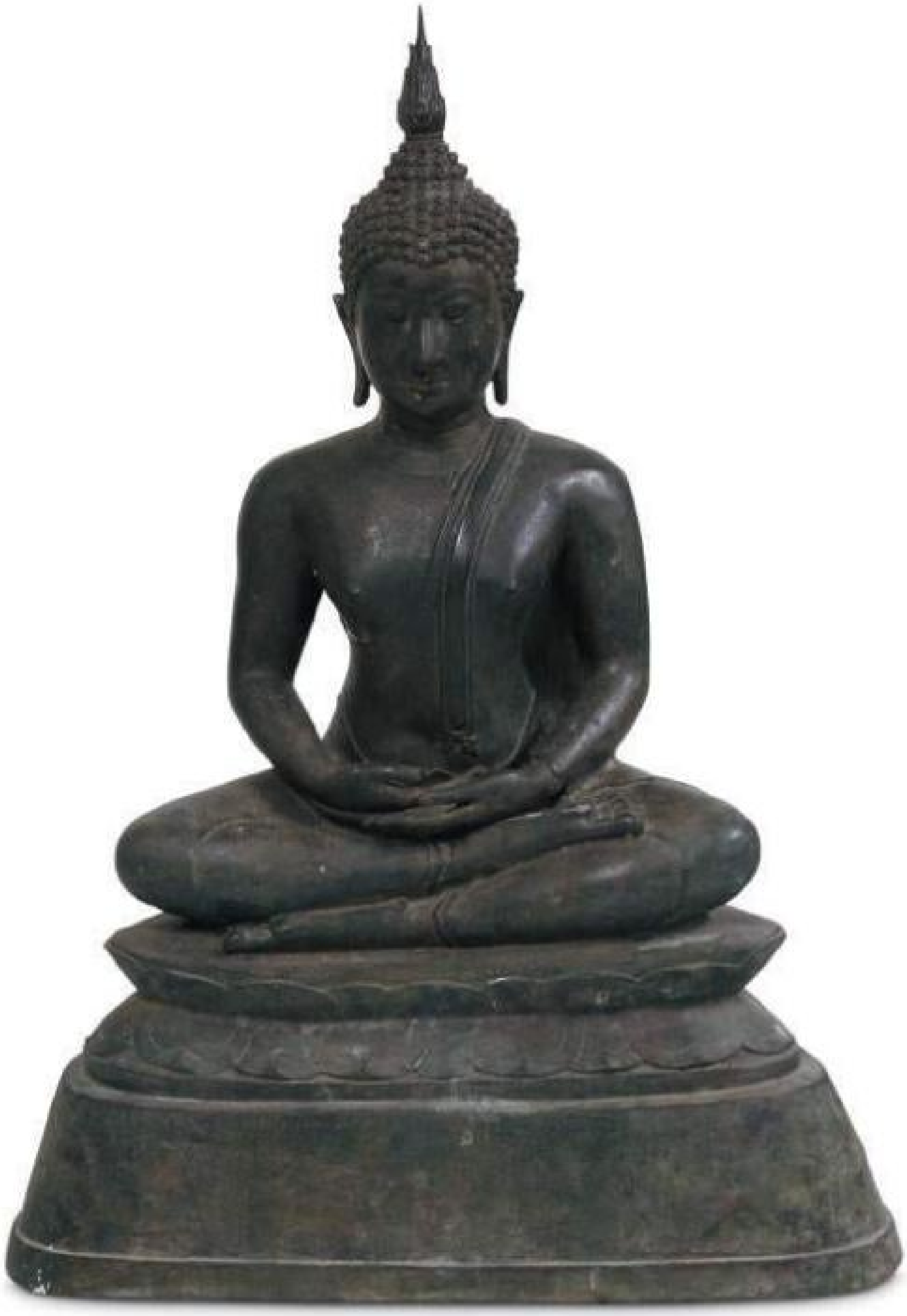


383

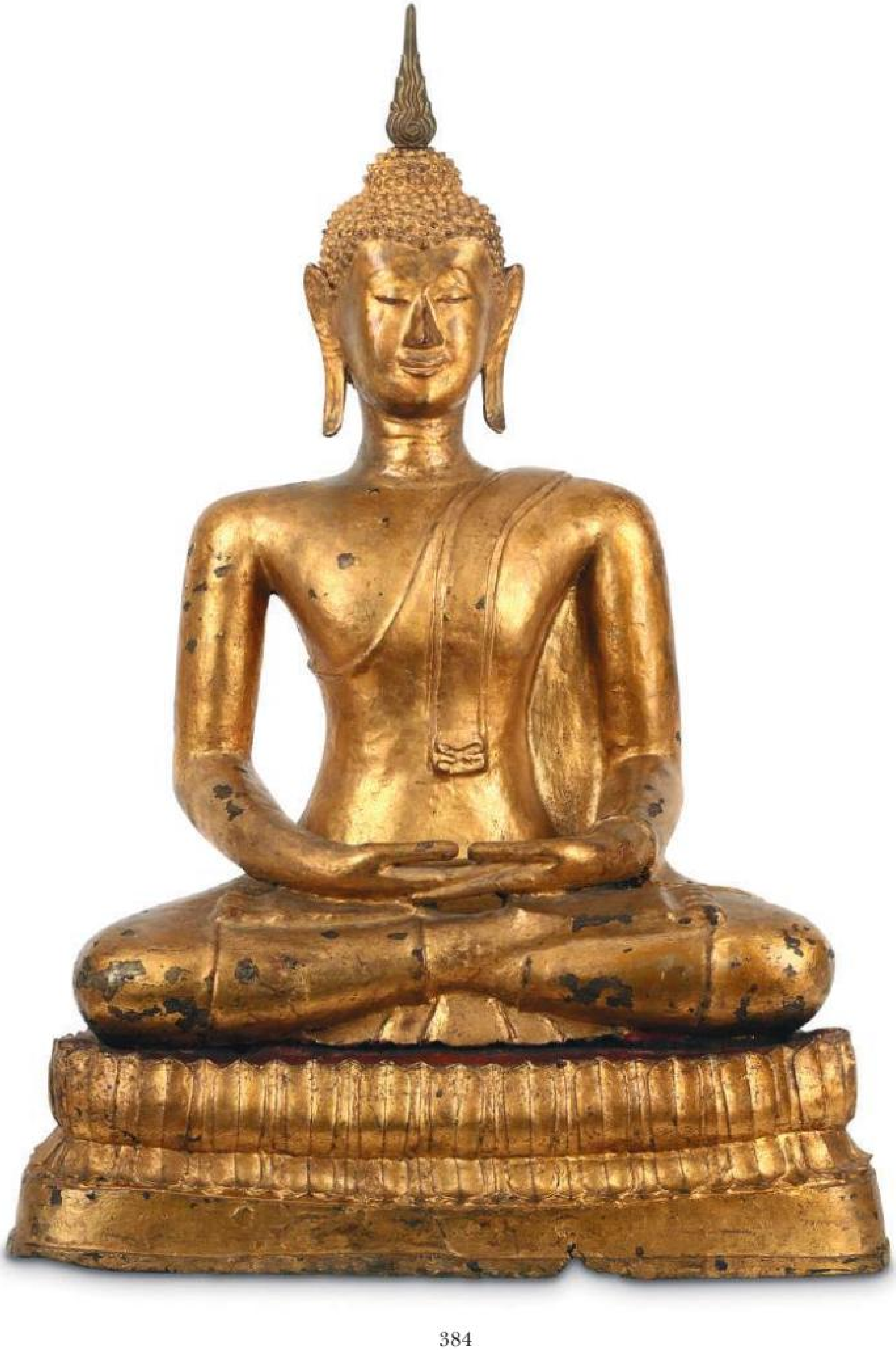
384

A GILT-BRONZE FIGURE OF A BUDDHA.
Thailand, 17th Century.
Seated on a lotus base, with hands folded on his lap, wearing monk's robe draped over the left shoulder, the head with tight curls, elongated earlobes and an *ushishna* with a pointy finial, the base and head finial cast separately, 92.5cm H. (3)

Provenance: a German private collection.

£1,000-2,000

泰國十七世紀　銅鎏金佛坐像
來源：德國私人收藏



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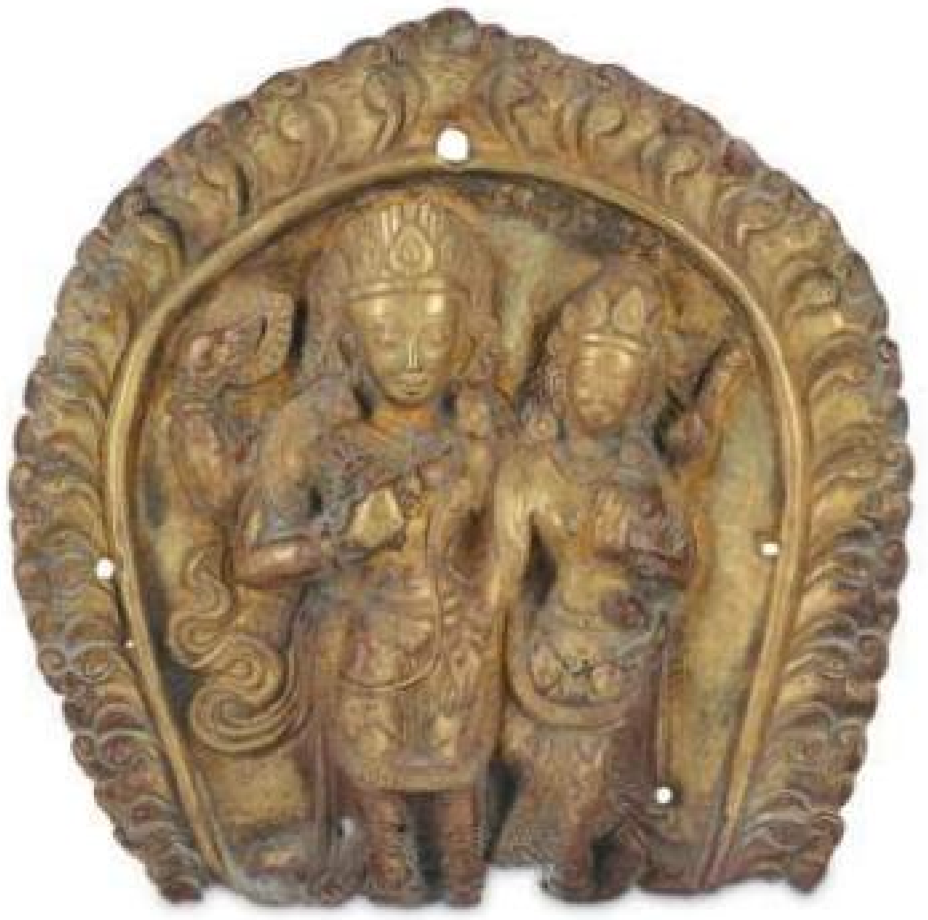

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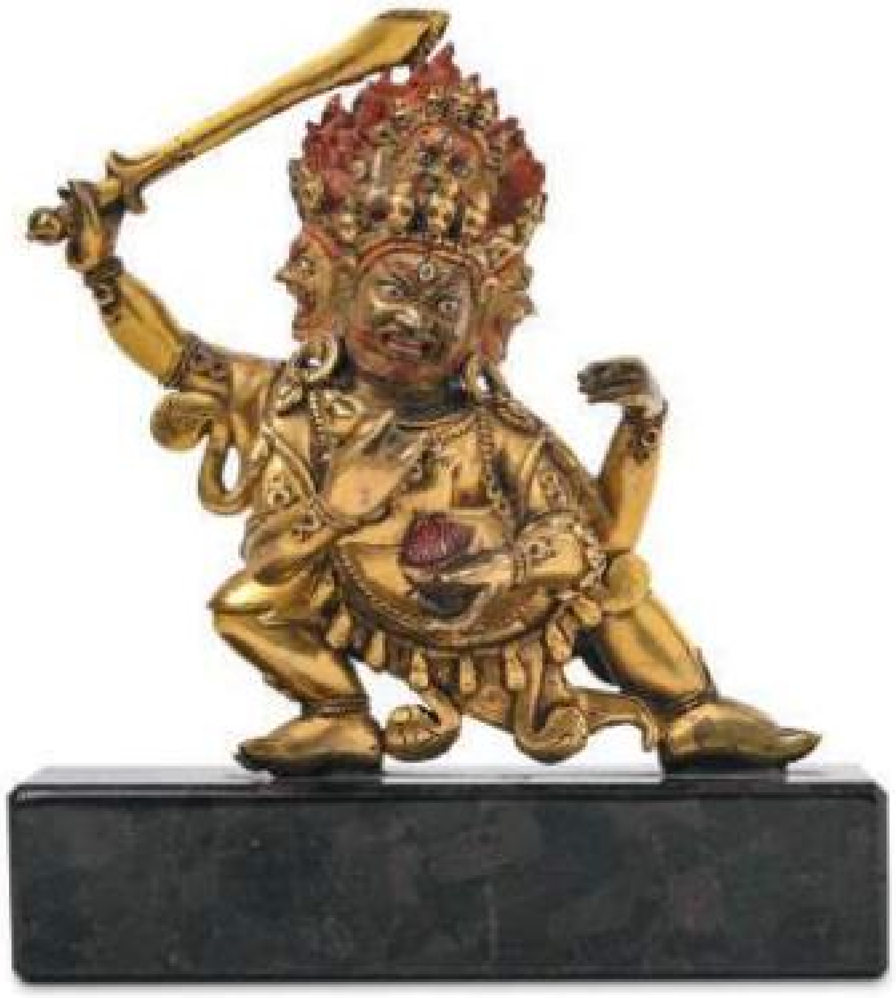


386

385
A GILT-METAL REPOUSSE PLAQUE OF VISHNU AND LAKSHMI.
Nepal, possibly 19th Century.
Standing, holding his attributes: the conch, discus, lotus and mace in each of his four arms, his consort, Lakshmi, the goddess of fortune standing in a graceful *tribhanga* to his side, both wearing *dhoti* and lavish jewellery, a flaming *mandorla* behind them, 20 x 20cm.

£800-1,200

尼泊爾約十九世紀　金屬鍍金毗湿奴與吉祥天女牌

386
A GILT-BRONZE FOUR-ARMED FIGURE OF CHUCHEPA MAHAKALA.
Tibet, 19th Century, or later.
The protector standing in a dynamic pose, wielding a sword and holding a *kartrika* and a *kapala*, wearing a skull necklace and tiger skin, his head with up standing red hair, his wrathful face with three eyes, all raised on a modern stand, 11.5cm, 1.2kg.

£800-1,200

西藏十九世紀或更晚　銅鎏金四臂馬哈卡拉像

387
A THANGKA FRAGMENT.
Tibet, 19th Century.
The Buddha shown seated, meditating with downcast eyes and hands folded on his lap, a tray with *kapala*, *vajra* and other ritual objects before him, framed and glazed, 23 x 17cm.

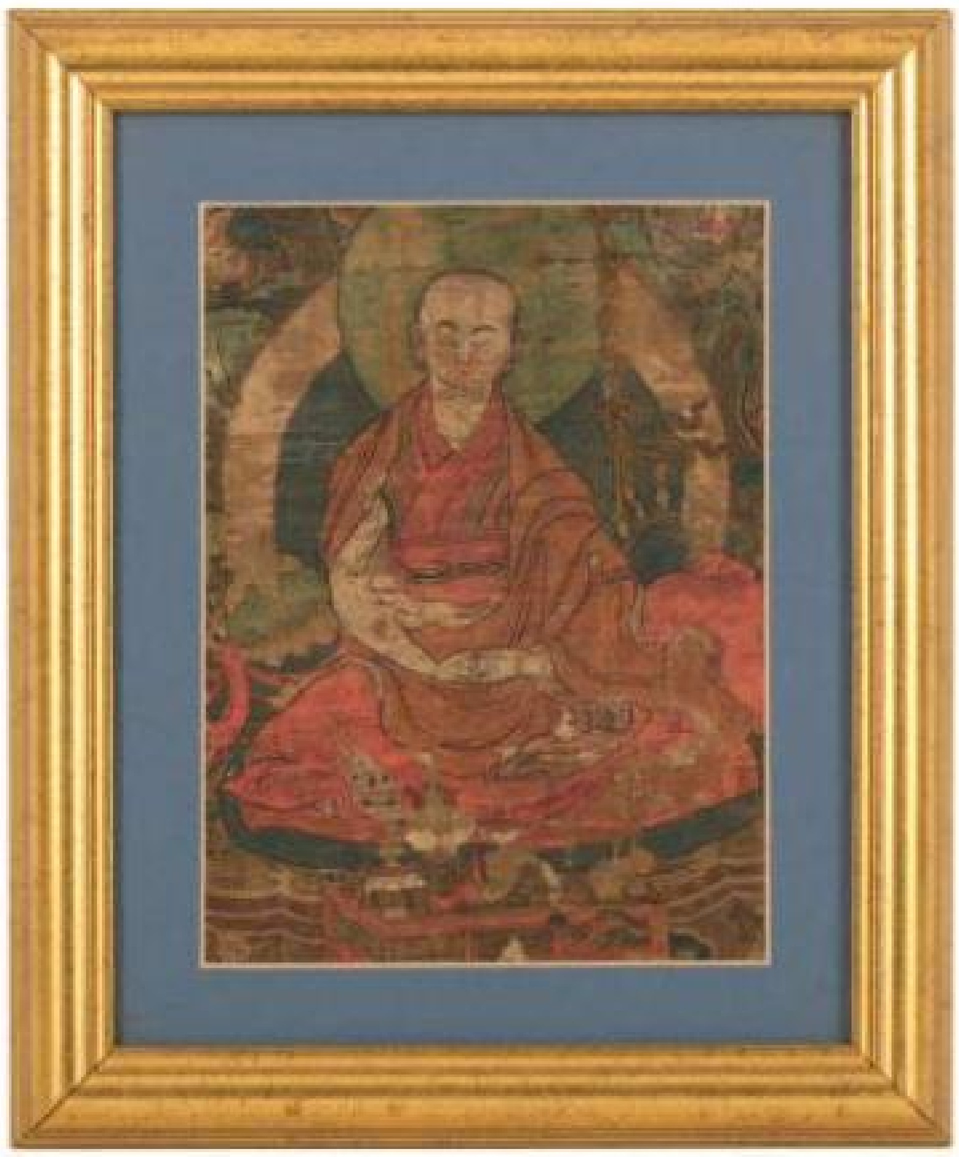
£200-300

西藏十九世紀　唐卡殘片

388
A THANGKA OF SAKYAMUNI BUDDHA.
Tibet, 19th Century.
Seated in *vajraparyankasana* on a lotus throne, his right hand *bhumisparsha-mudra*, the left holds a *pindapatra*, with two attendants standing before him, each with a halo around them, all in a landscape with distant mountains, unmounted and unframed, 63.5 x 45cm.

£300-500

西藏十九世紀　繪釋迦牟尼像唐卡



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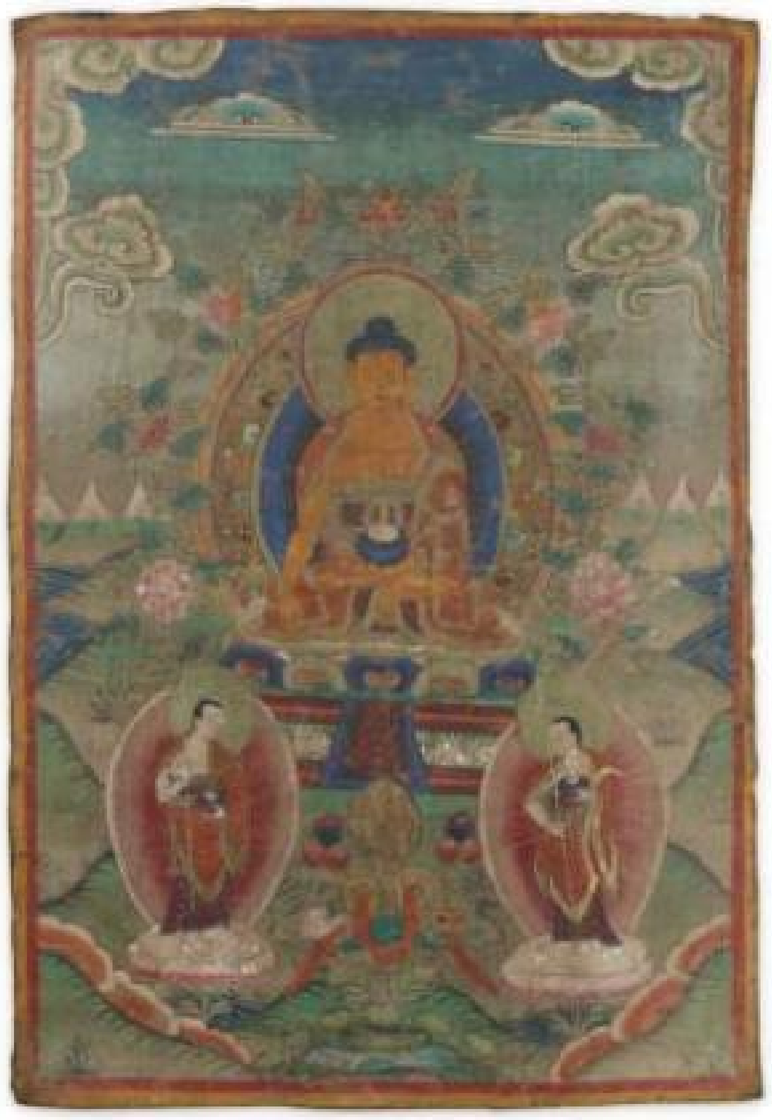

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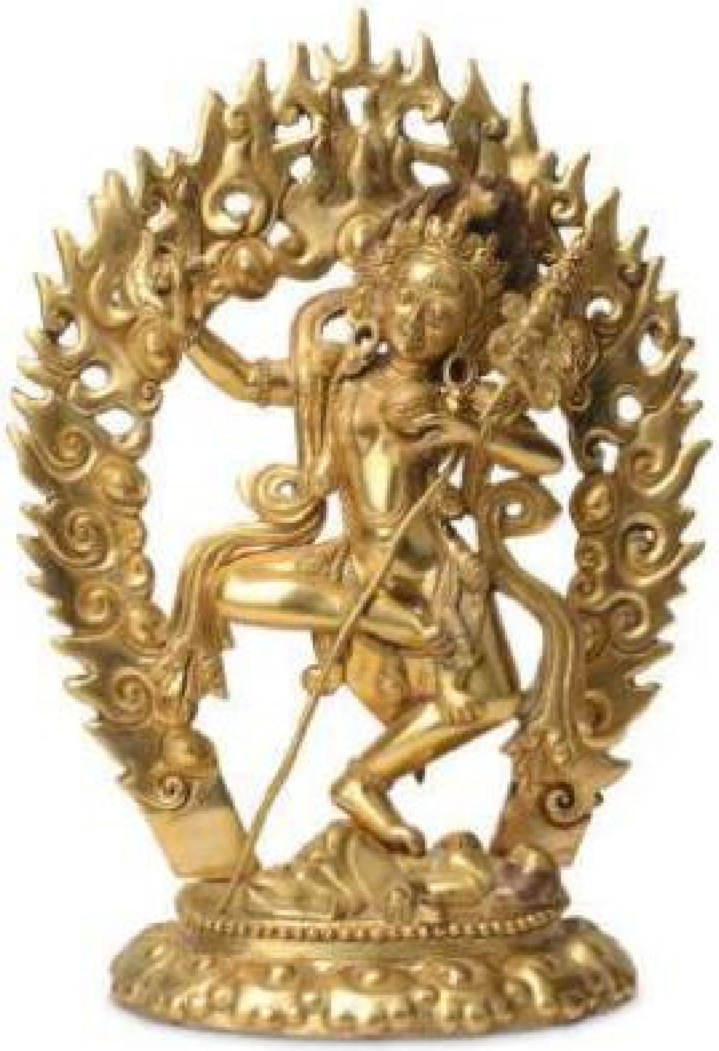

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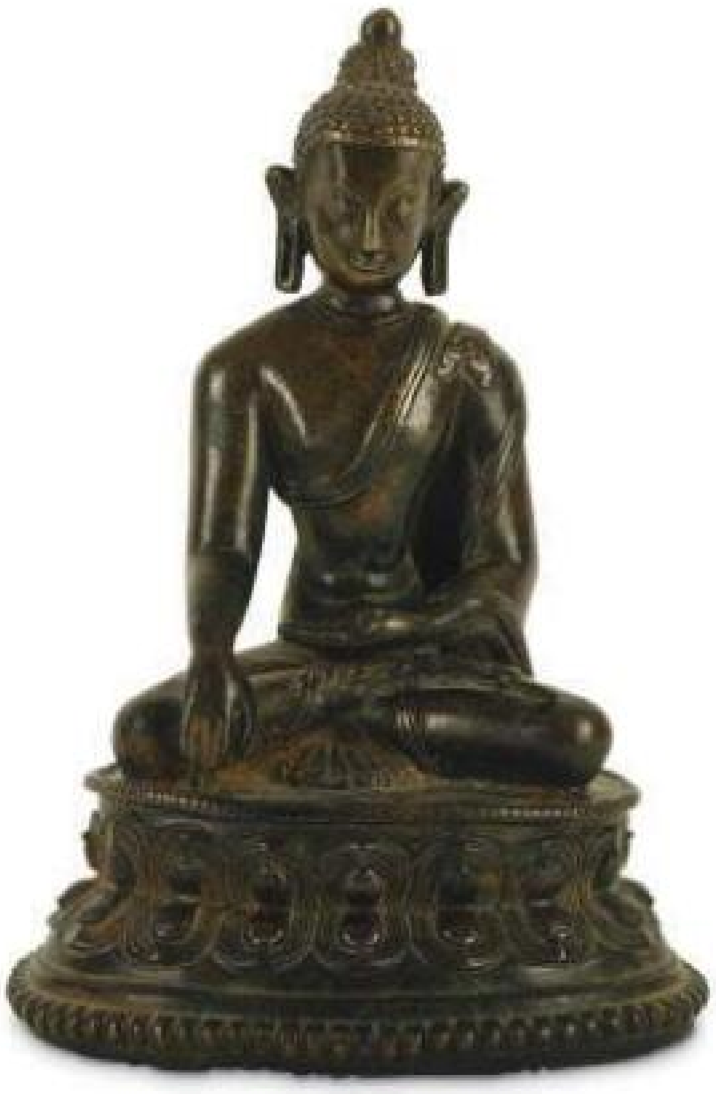


390

389
A GILT-BRONZE FIGURE OF DAKINI VAJRAVARAHI.
Nepal, 20th Century.
Balanced in *ardhaparyankasana* with her right leg on a human corpse, wearing a skull tiara with a sow head to the centre and a human head necklace, celestial ribbons fluttering around her, a *karttrika* in her right hand, the left arm supporting a skull banner, holding a *kapala* in her left hand, with a flaming halo behind her, raised on a scrolling cloud base, a four pointed *vajra* to the base, 20cm H, 1.084kg. (3)

£300-500

尼泊爾二十世紀　銅鎏金金剛亥母像

390
A BRONZE FIGURE OF SAKYAMUNI BUDDHA.
Tibetan or Nepalese, 18th Century.
Wearing monk's robes, sitting in *vajraparyankasana*, touching the ground with his right hand in *bhumisparsha mudra*, the left resting on his lap, all raised on a double lotus throne, 13.5cm H, 408g.

£300-500

西藏或尼泊爾十八世紀　銅釋迦摩尼坐像

391
A BRONZE VAJRA.
Tibet, 19th Century.
Each end with eight prongs emerging from a lotus petal band on each side of a central a central girdle, 11cm long, 106g.

£400-600

西藏十九世紀　銅金剛杵

392
A SMALL LACQUERED-BRONZE FIGURE OF SAKYAMUYNI BUDDHA.
Burma, 15-16th Century.
Seated in *vajraparyankasana*, his right hand touching the ground in *bhumisparsha mudra*, the left upturned on his lap, all raised on a waisted base, 12cm H, 321g.

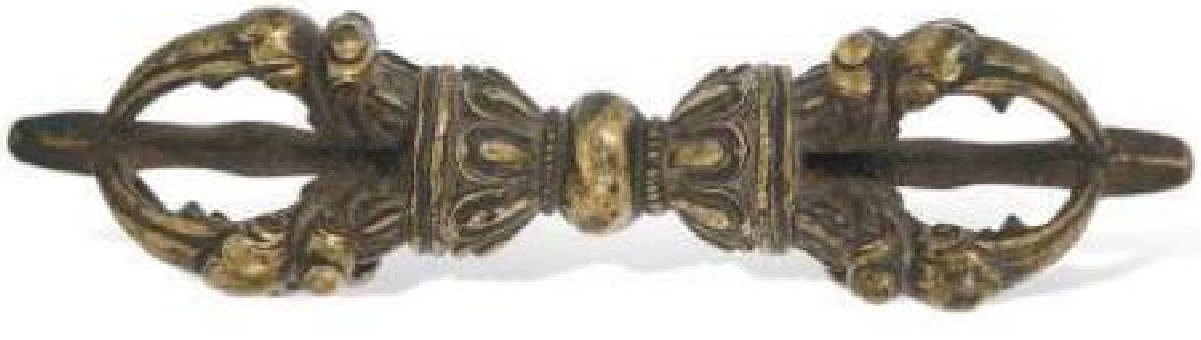
£100-200

緬甸十五 / 十六世紀　銅加彩釋迦摩尼坐像

393
A GILT-BRONZE FIGURE OF AMITAYUS BUDDHA.
Thailand, 17th Century.
Seated on a flared base in *dhyanasana*, his head lined with tight curls, a spiky finial to *ushishna*, his hands held upturned on his lap, 17cm H, 753g.

£100-200

泰國十七世紀　銅鎏金阿彌陀佛坐像



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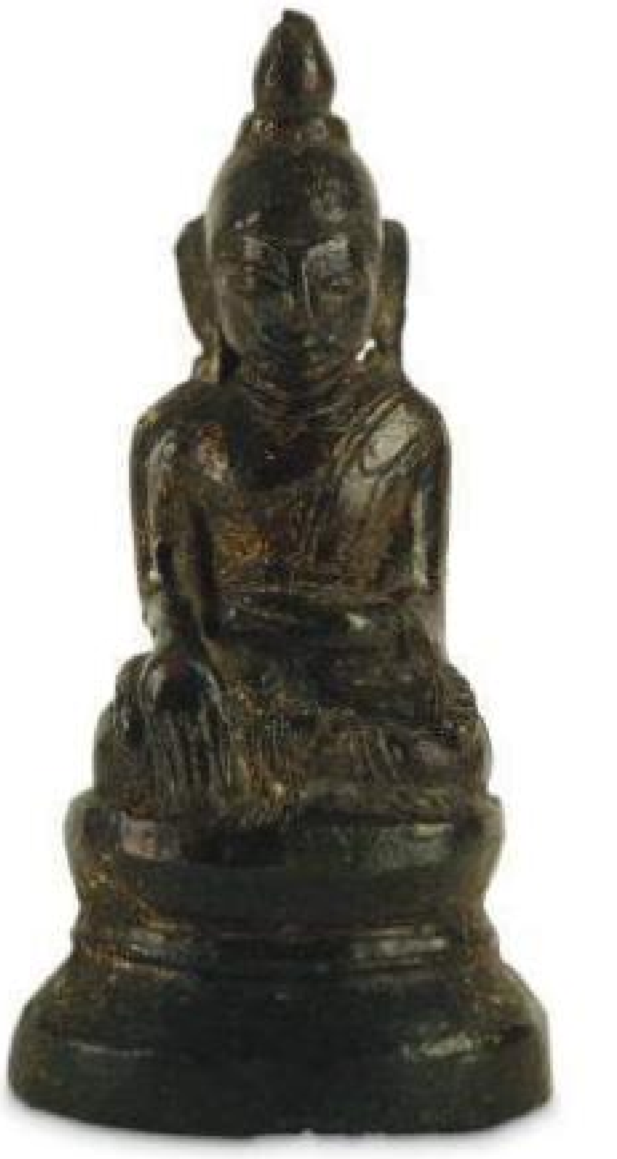

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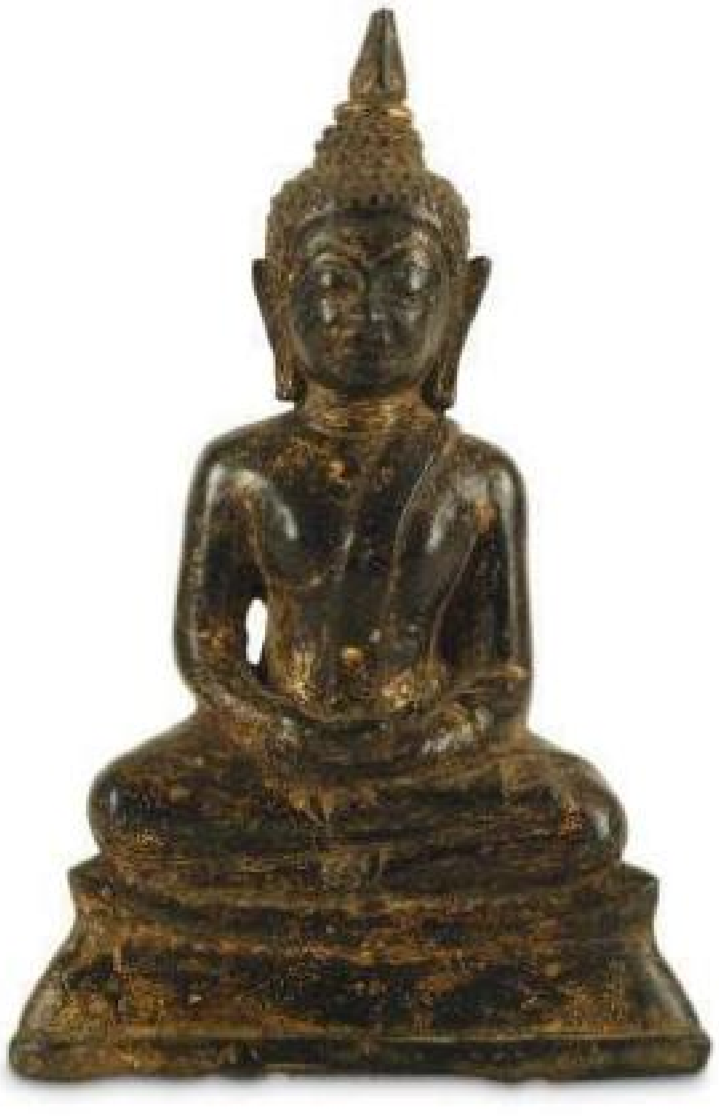
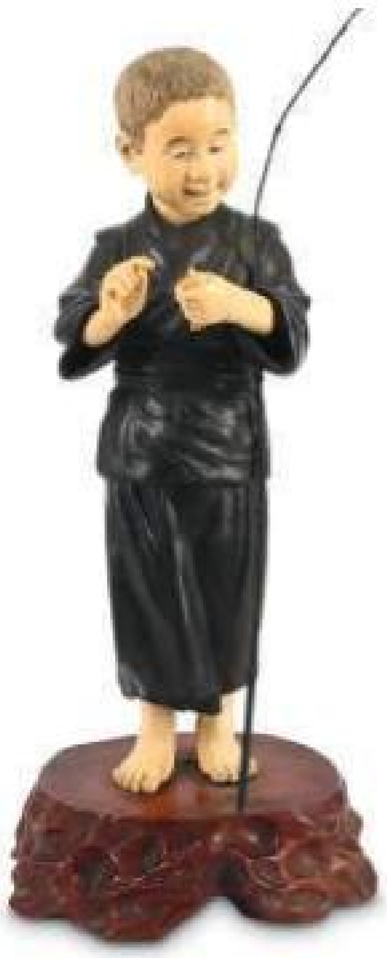


393

Japanese Works of Art and Prints (Lots 394-478)



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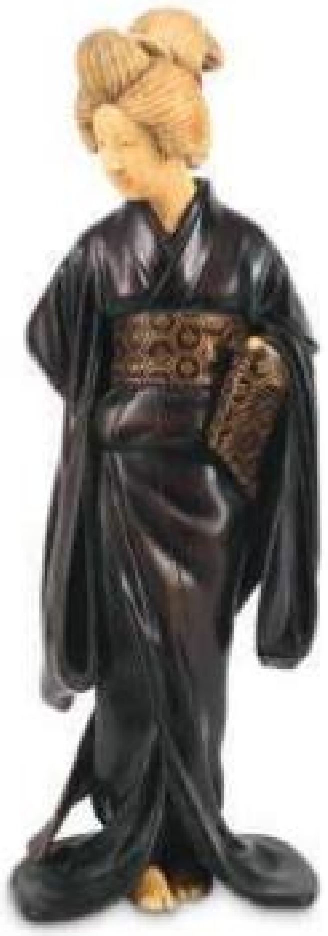

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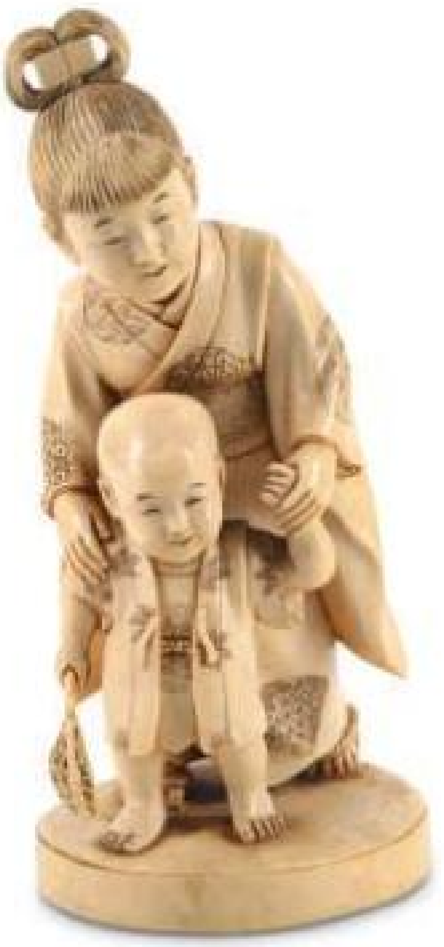

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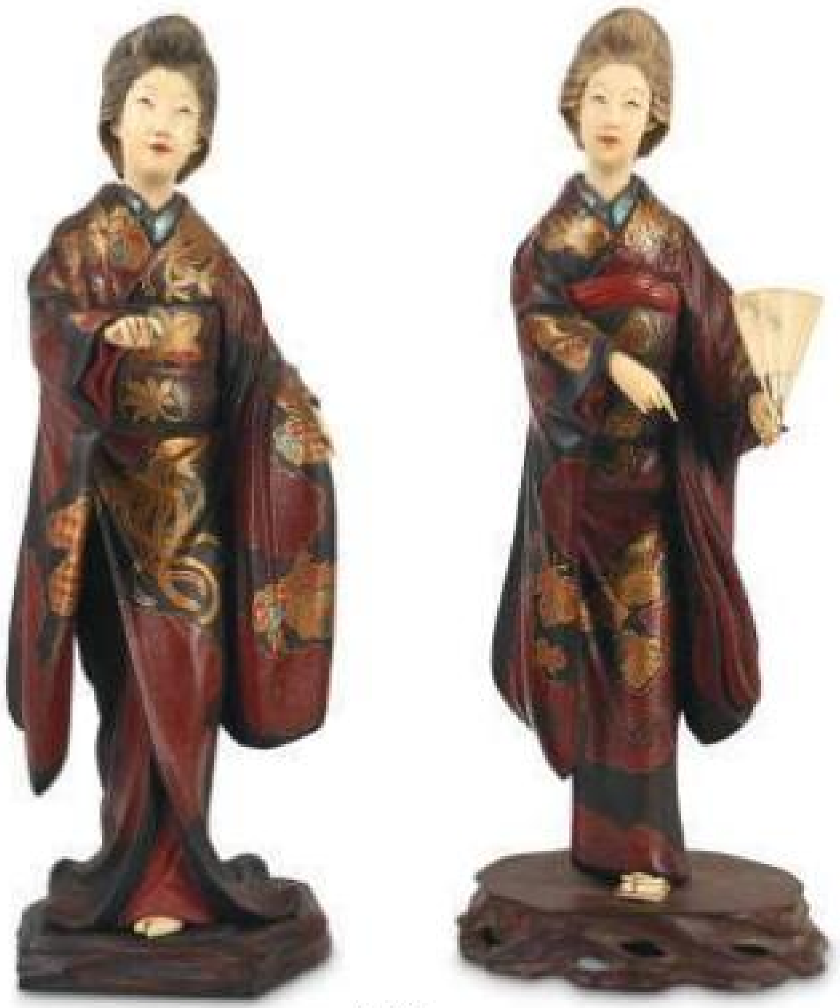

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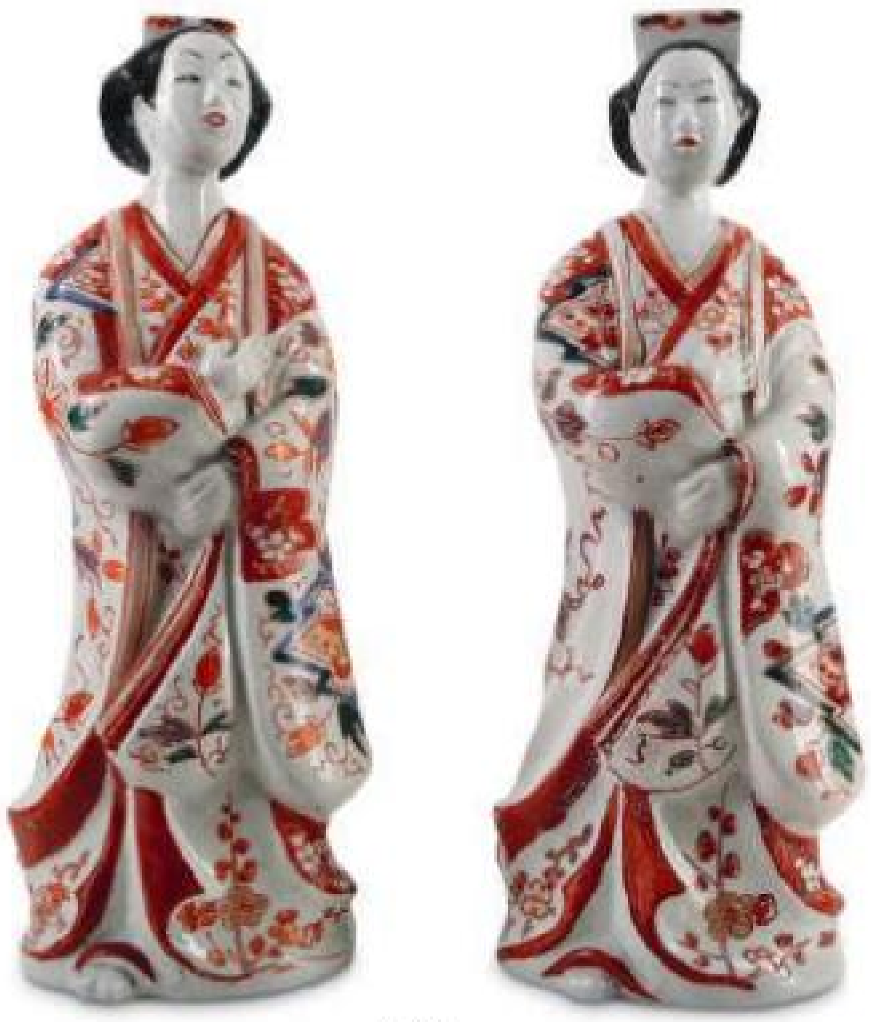


398

394 λ
A BRONZE AND IVORY OKIMONO OF A YOUNG BOY.
Meiji period.
Standing with a fishing rod under his left arm, a small fish clasped in his hand, affixed to a wood stand, 32cm H.

£500-700

銅、象牙製置物

395 λ
A BRONZE AND IVORY FIGURE OF A BEAUTY.
Meiji period.
Elegantly coiffured, standing and tying her long *obi* decorated with a *kikko* pattern highlighted in gilt, signed *Hidemitsu,* 34.5 cm H.

£400-500

銅、象牙製置物　銘秀光

396 λ
AN IVORY OKIMONO OF A YOUNG GIRL AND A BOY.
Meiji period.
The girl leaning forward supporting the toddler who is holding a net in his hand, 21cm H.

£400-500

象牙彫置物

397 λ
A PAIR OF LACQUERED WOOD AND IVORY FIGURES OF DANCERS.
Meiji period.
Each posturing, wearing a *kimono* decorated in various coloured lacquer and inlaid *aogai* with *ho-o* birds and butterflies, affixed to a stand, signed *Mitsumine*, 40cm. (2)

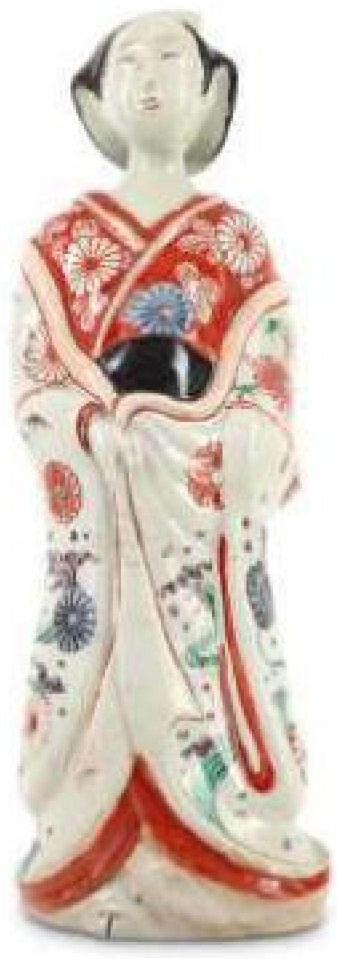
£350-450

象牙、木彫り置物　銘光峰

398
A PAIR OF IMARI FIGURES OF BIJIN.
17th/18th Century.
Each modelled as a lady in *kimono*, with one hand gathering a sleeve of her *kimono* decorated with the butterfly *mon* on lozenge-shaped panels, trailing clematis and plum trees, in underglaze blue, gilt, red, green, and black enamels, 36.5cm. (2)

£1,000-1,200

伊万里焼美人像一対



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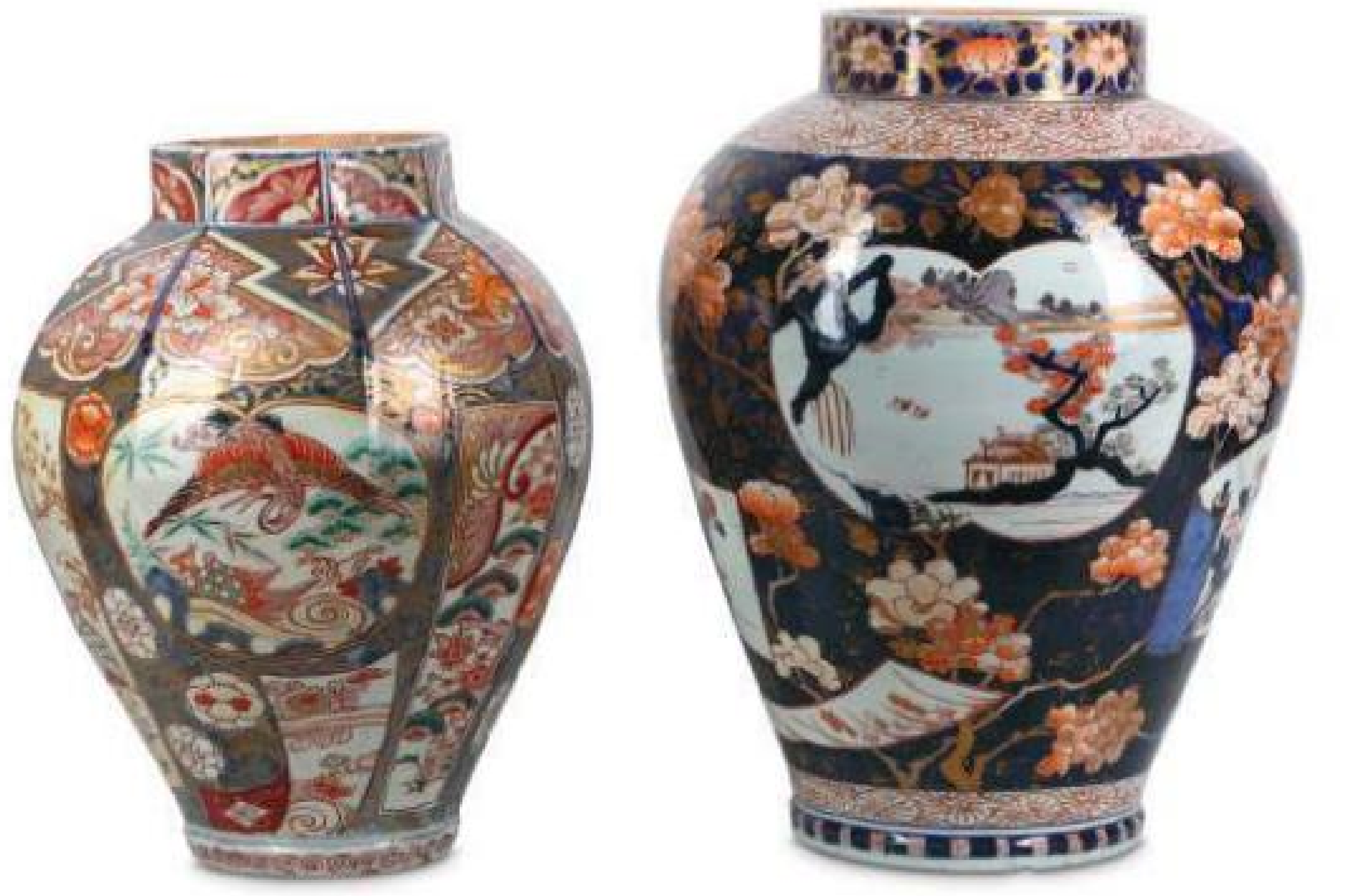

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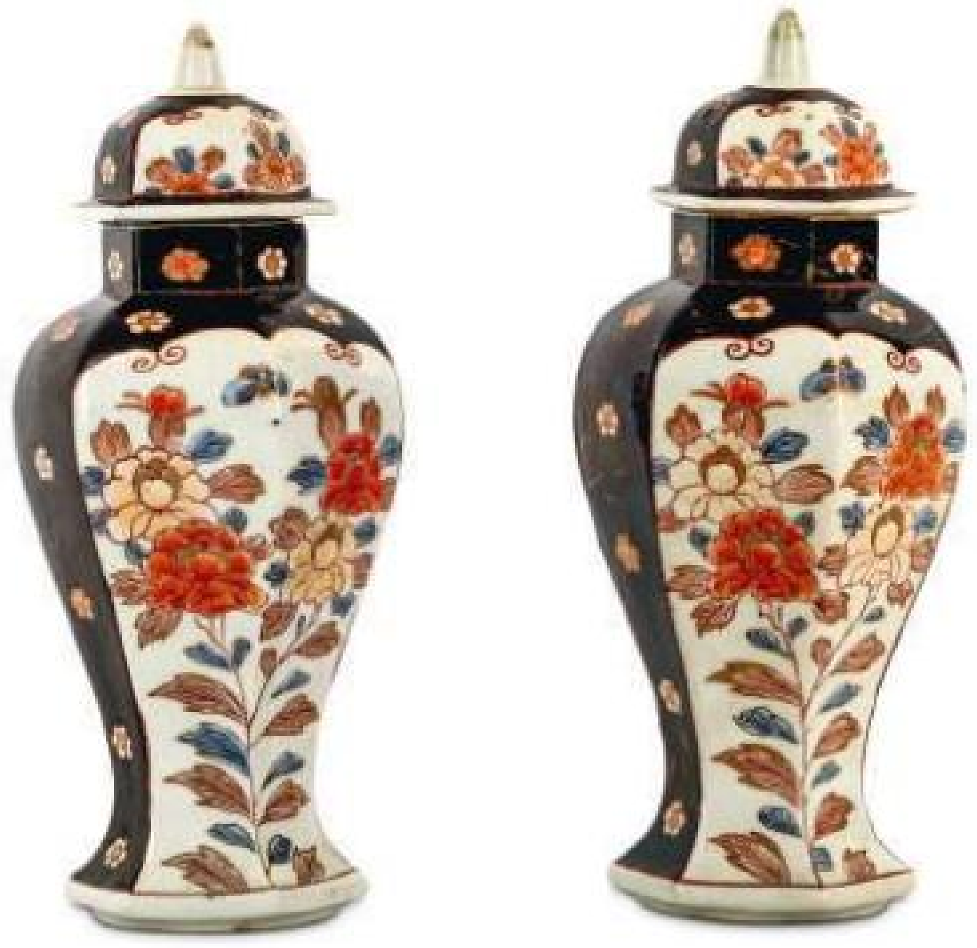

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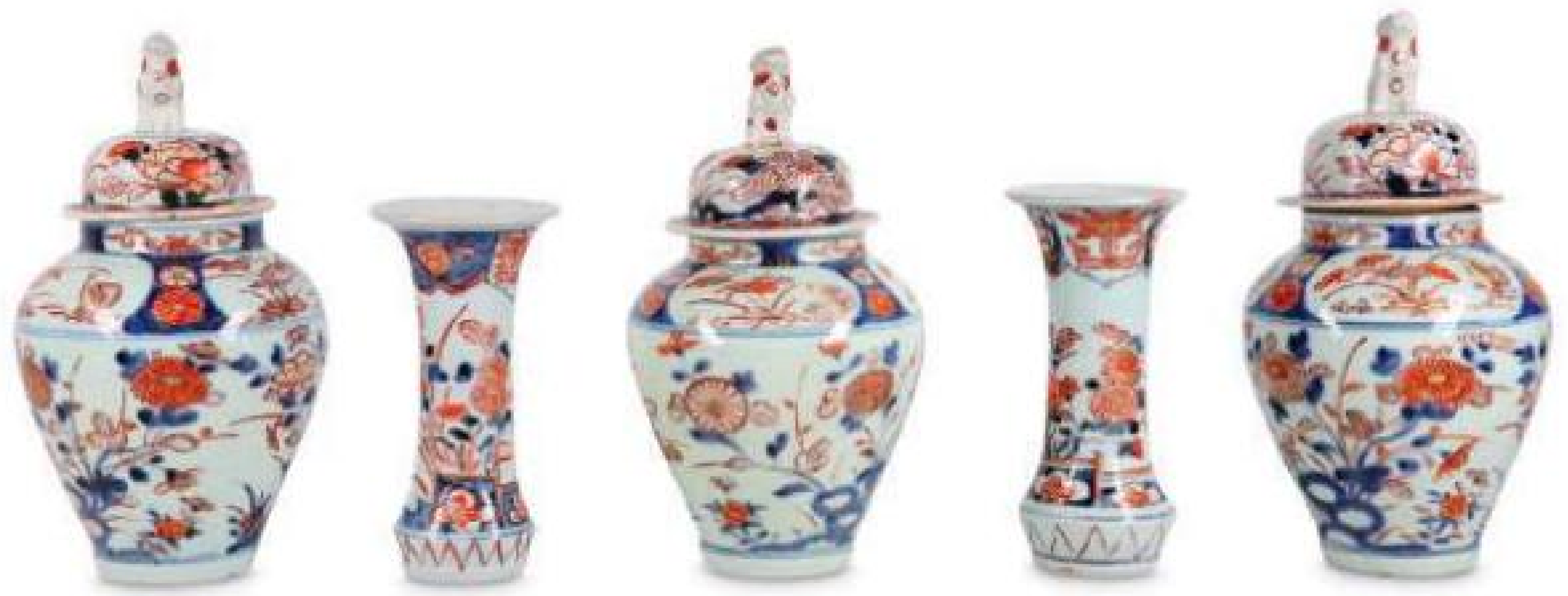


402

399
AN IMARI FIGURE OF A BIIJN.
17th/18th Century.
Standing facing ahead with one hand holding hems of her *uchikake* decorated in underglaze blue, iron-red, green and aubergine enamels with moulded *kiku* flowers above bamboo trellis and cascading water, 38cm H.

£600-700

伊万里焼美人像

400
TWO IMARI VASES.
18th Century.
A tall baluster vase richly decorated in typical palette, with fan, scroll and poem-slip shaped panels enclosing landscapes and flowers, reserved on a blue ground with stylised peonies, 44cm H, another baluster vase with hexagonal sections similarly decorated with shaped panels containing auspicious motifs, 38cm H. (2)

£1,000-1,500

伊万里焼　沈香壺二点

401
A PAIR OF IMARI VASES AND COVERS.
Late 17th Century.
Each of hexagonal baluster shape, decorated in iron-red, blue and gilt with a butterfly amongst chrysanthemums and peonies in two shaped panels, reserved on a black ground with scattered flower heads, the domed cover with a conical finial, 29.5cm H. (4)

£400-500

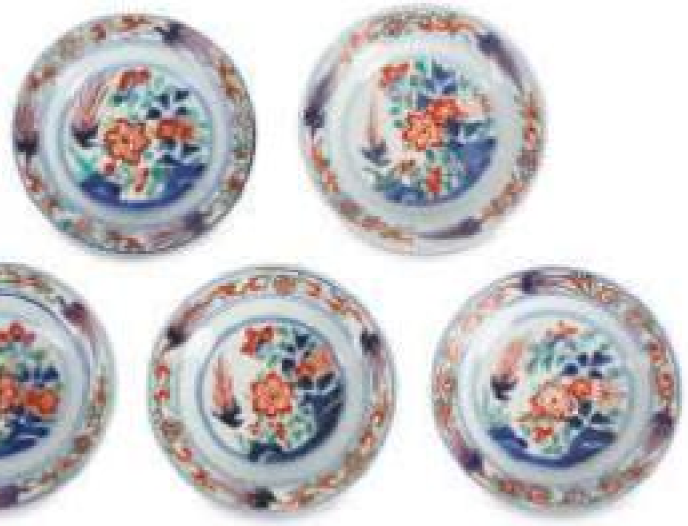
伊万里壺一対

402
A SMALL IMARI GARNITURE.
Late 17th/early 18th Century.
Comprising three oviform jars and covers and two beaker vases, all decorated in iron-red and gilt on underglaze blue, with peonies and chrysanthemums issuing from rocks, the shoulder with three panels enclosing a birds and flowers motif, the cover similarly decorated with peonies and chrysanthemums, the finials modelled as *karashishi,* the jars and covers approx. 25.5cm H, the vases 18cm H. (8)

£500-600

伊万里小型沈香壺一対花瓶一対

403



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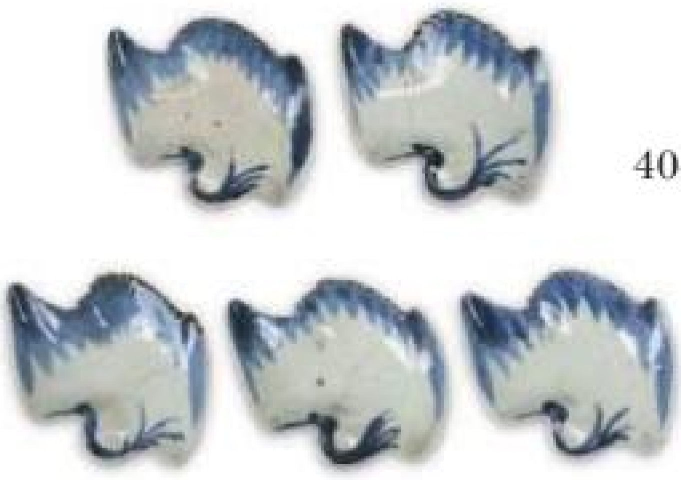

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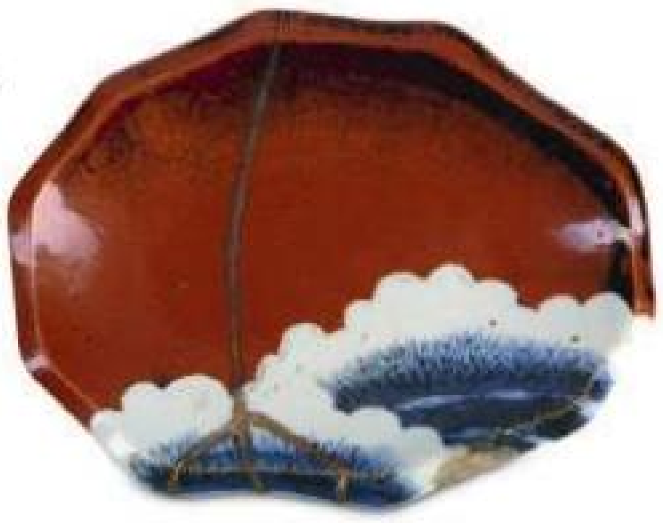

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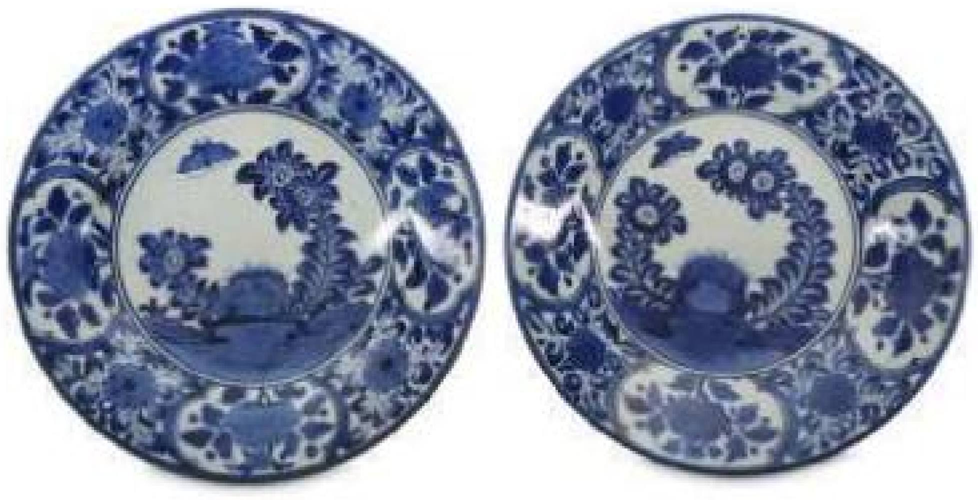

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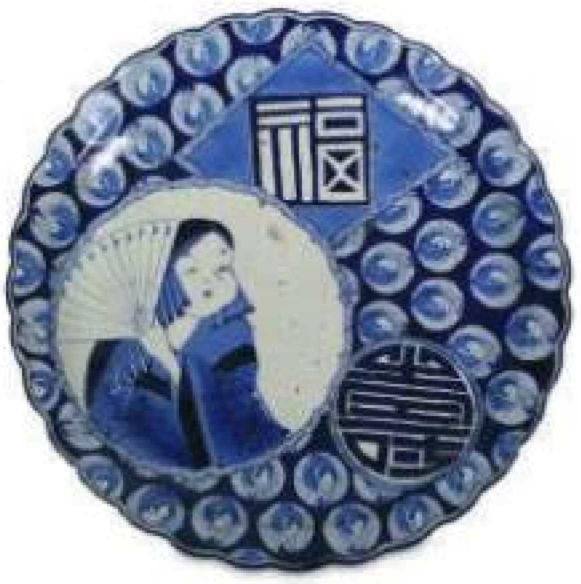

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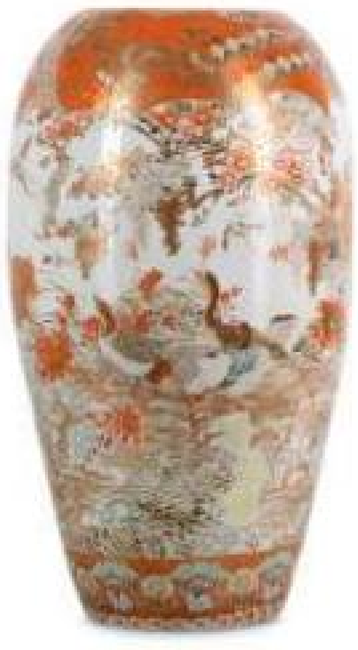


403
A SET OF FIVE SMALL IMARI DISHES.
17th/18th Century.
Mukozuke of a rounded form, each painted with a flying long-tailed bird over peonies and rocks, in underglaze blue, iron red, green and yellow enamels and gilt, 11.2cm diameter. (5)

£400-500

有田焼向付

404
A SET OF FIVE SMALL IMARI DISHES.
17th/18th Century.
Mukozuke in the shape of a flying crane, each painted in underglaze blue on a slightly textured body, with a wood fitted box bearing a label of Mathias Komor, New York, approx. 7cm long. (5)

£300 - 400

有田焼向付

405
A SMALL SHAPED PORCELAIN DISH.
Hizen ware, Matsugatani style, second half of the 17th Century.
An irregular shaped dish, decorated with snow-covered brushwood hedges against a *tenmoku* glaze, repaired with gold lacquer *(kintsugi)*, 15.4 x 12.2cm.

Provenance:formerly in the collection of Motosuke Imaizumi, Tokyo.

£2,500-3,000

柴垣図小皿　１７世紀
Illustrated: Oliver Impey, *Early porcelain Kilns of Japan*, Clarendon Press, Oxford 1996.
Exhibited: Daimaru Stores in Fukuoka, Osaka and Tokyo 1993**.**

The design of hedges covered in snow appears in Nabeshima ware and it was thought by some scholars that Matsugatani ware might be a prototype of the Nabeshima porcelains.

406
A PAIR OF ARITA DISHES.
17th/18th Century.
Of rounded form, each painted in underglaze blue with a central panel of a flying butterfly above sprigs of chrysanthemums issuing from rocks, within a band of peonies and floral panels, 32cm diameter. (2)

£400-500

有田焼皿一対

407
AN ARITA DISH.
19th Century
Of lobed shape, painted with shaped panels enclosing *okame* holding a fan, the characters *ju* and *fuku,* inset against the ground of stylised crane roundels, the underside decorated with drums and *gunpai* (war-fans), inscribed *Daimin seika nensei,* 51.5cm diameter.

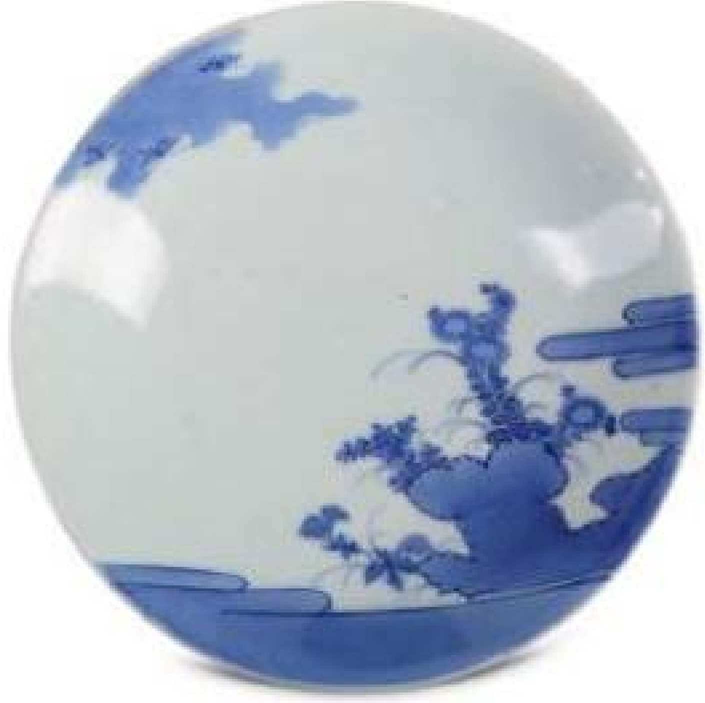
£500-600

有田焼皿

408
A TALL PORCELAIN VASE.
Meiji period.
Painted in enamels and gilt with all-over design of geese and flying sparrows amid autumn flowers, the shoulder with foliage and brocade patterns, inscribed on the base, *Kutani ni oite Kinpei shiire, Matsugaku ga*, 60cm H.

£200-300

九谷焼壺　銘松岳



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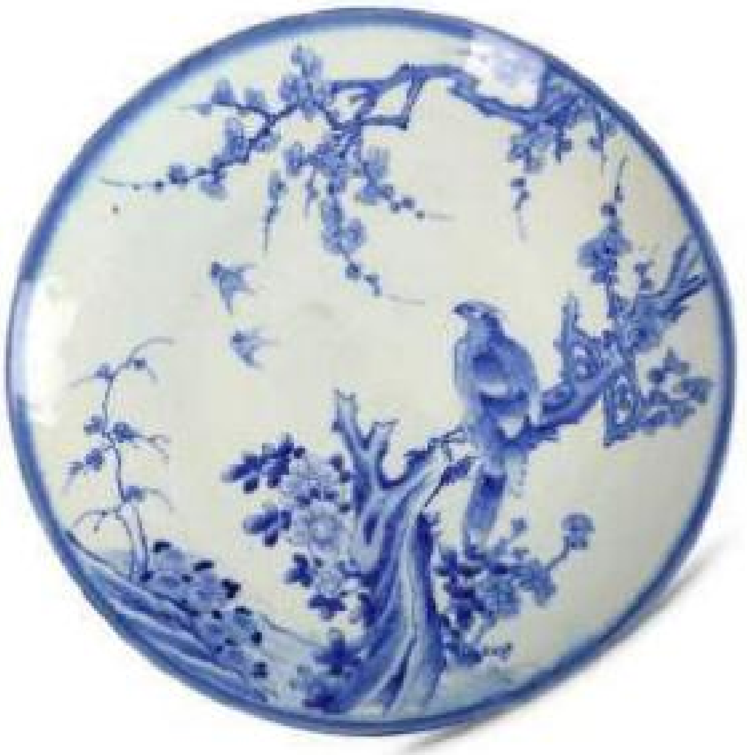

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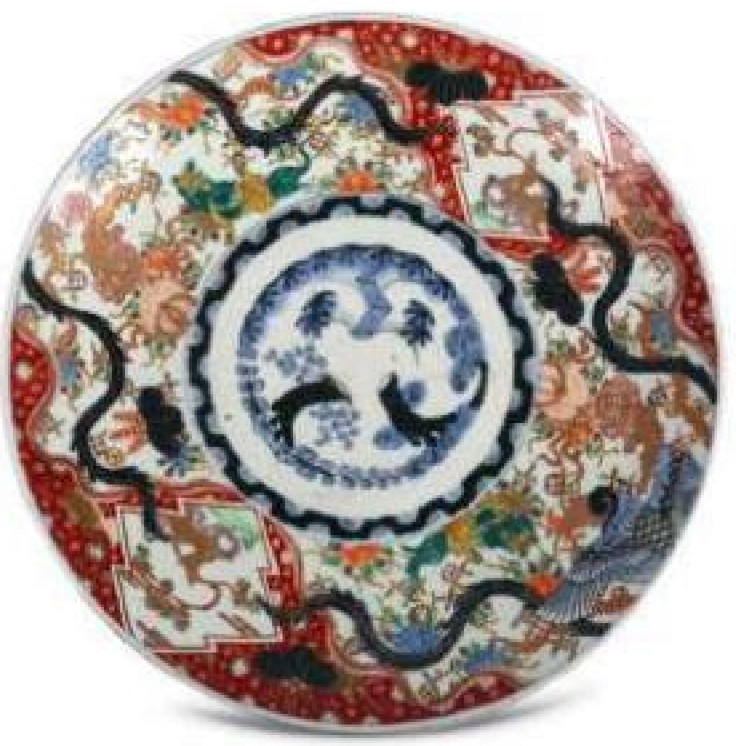

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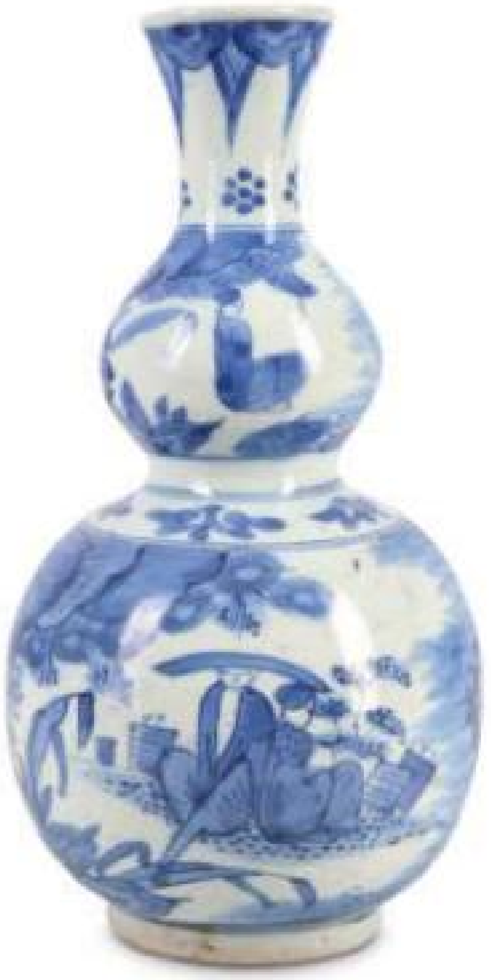

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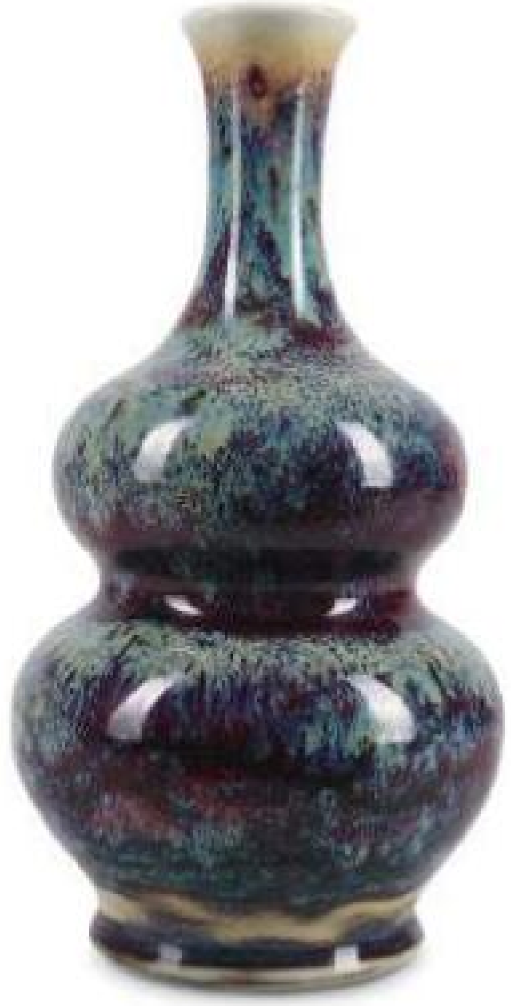

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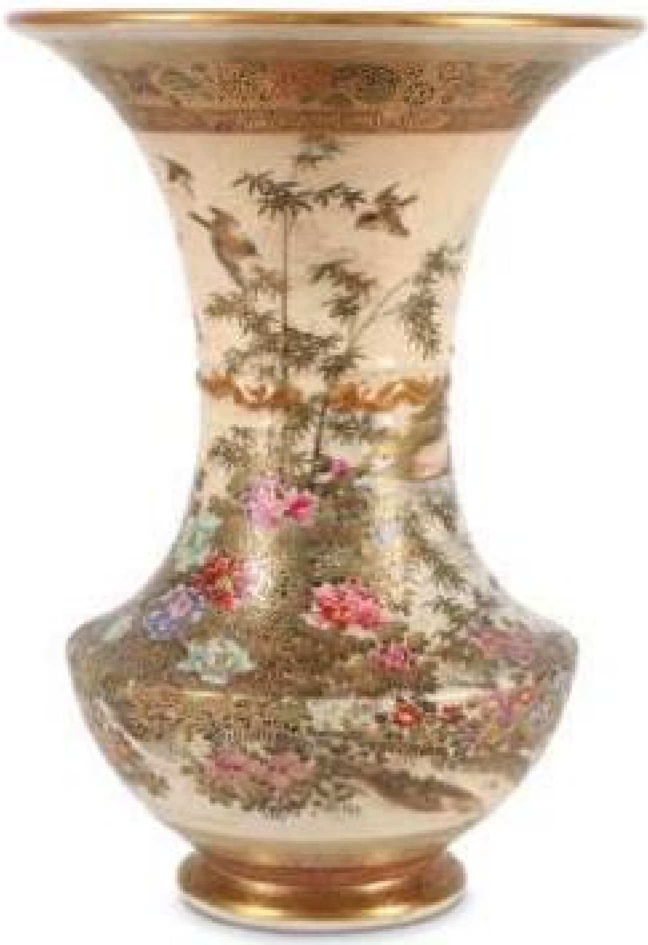


413

409
AN ARITA DISH.
18th/19th Century.
Painted in underglaze blue with chrysanthemums and butterflies beyond stylised clouds, the underside with *a karakusa* pattern, bearing a *fuku* mark on the base,14.7cm *diameter*.

£400-500

有田焼皿

410
TWO PORCELAIN CHARGERS.
19th/20th Century.
The first decorated with an eagle perched on a flowering plum tree in underglaze blue; the second with the 'three friends' design within a band of *ho-o* birds and *karashishi* amid floral and *shippo* designs, 46cm diameter. (2)

£150-200

有田焼大皿２枚

411
AN ARITA BOTTLE
Late 17th/early 18th Century.
Of double-gourd form with a cylindrical neck, painted in underglaze blue with figures in a landscape, 23.5cm H.

£500-600

有田徳利

412
A PORCELAIN BOTTLE.
20th Century.
Of double-gourd shape, with a thick flambé glaze falling from the top, bearing an impressed seal mark *Makuzu*, 22.5cm H.

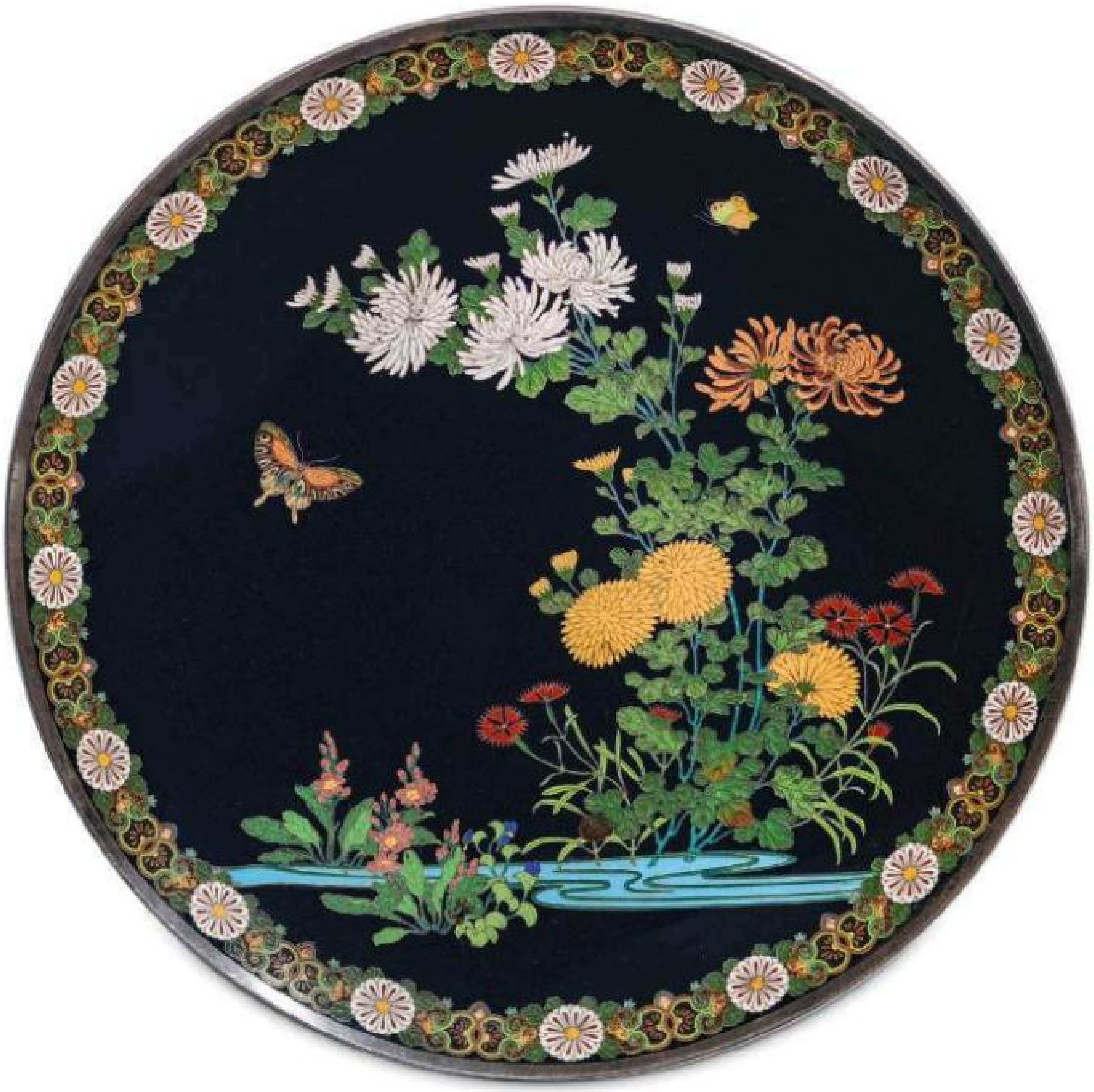
£400-500

陶器徳利　銘真葛

413
A SATSUMA VASE.
Meiji period.
Decorated in colour enamels and gilt with mandarin ducks in a pond amongst autumn flowers, sparrows over bamboo, and stylised dragons carved on the neck, signed *Satsuma Hodota*, 31cm H.

£200-300

薩摩焼壺　銘薩摩保土田



414

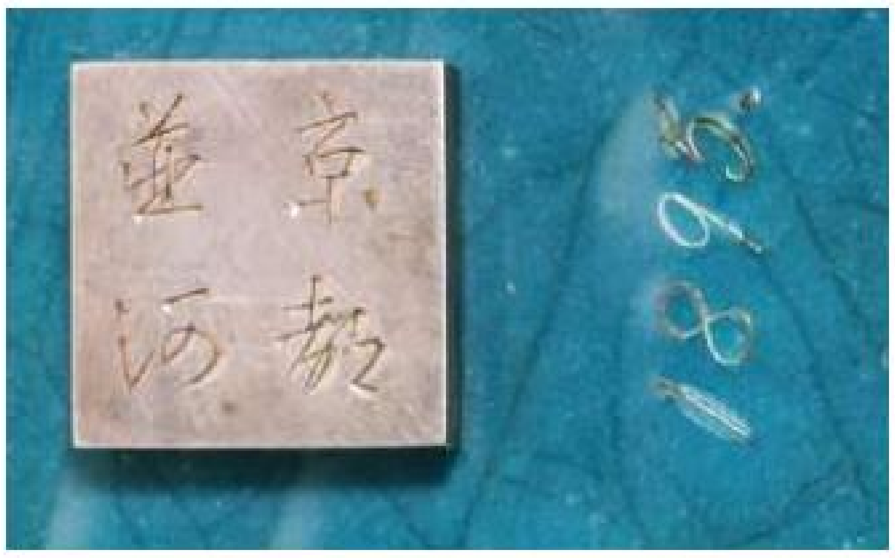
414

A RARE CLOISONNÉ ENAMEL DISH.
By Namikawa Yasuyuki, dated 1895.
Worked in silver and gilt wire with butterflies over a clump of chrysanthemums, pink, begonia and dayflower beside a stream, the border of a linked *kiku* design, all reserved on a dark midnight blue background, the underside with a scrolling pattern in gilt wire, signed on a silver plaque, *Kyoto Namikawa*, the date, 1895 in silver wire, applied a silver rim and foot, 15.2cm diameter.

Provenance: a private collection for three generations thence the present owner.

£3,000-4,000

花蝶図七宝皿、銘　京都並河



Namikawa Yasuyuki (1845-1927) was in his prime in 1895, having achieved great success both artistically and financially. He overcame technical and design issues over enamelling intricate designs, and created his 'trade-mark' lustrous cloisonné enamel pieces, which became popular amongst Western visitors to Japan.

Yasuyuki improved enamelling techniques, allowing the empty dark blue space to enhance the design on the object; to create this monochrome background requires more skills than in-filling small cloisone cells as the enamel paste must adhere uniformly to the copper base without having any wirework support during the firing process.

The elegant design of this lot is reflecting the aristocratic taste of Kyoto, evoking the atmospheric Rimpa and Shijo school paintings, as well as being influenced by the highly stylised designs of European art movements.

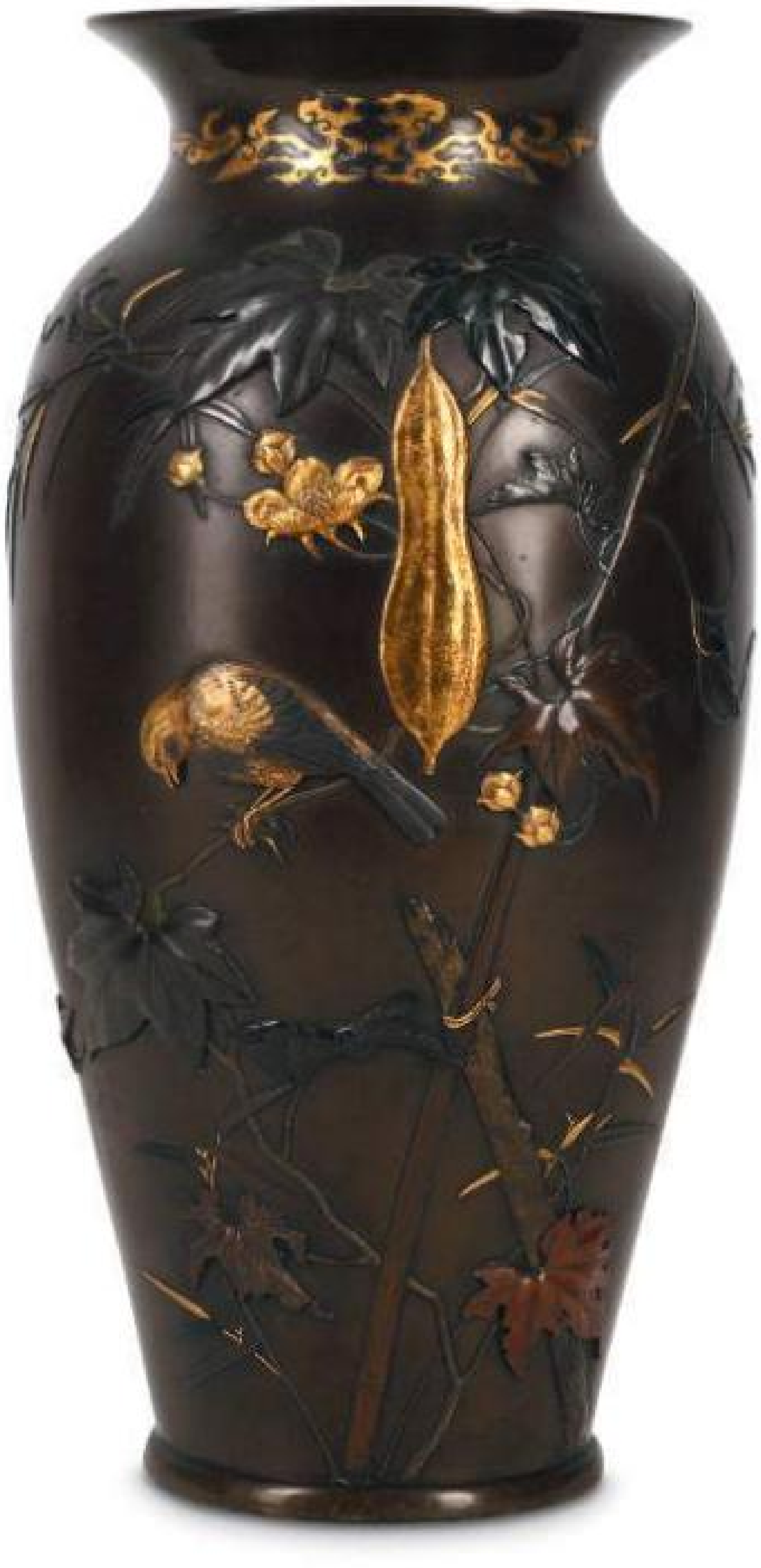
The fourth National Industrial Exposition (*Naikoku Kangyo Hakurankai)* was held in Kyoto in 1895 and this dish could be made to commemorate the event.

Other examples of cloisonné dish by Namikawa Yasuyuki are in the collection at Victoria and Albert Museum, Kiyomizu Sannenzaka Museum and The Khalili collections.

415
A FINE BRONZE INLAID VASE.
Meiji period.
Of ovoid form, applied in high and low relief of gilt, copper, *sentoku* and *shakudo* with a thrush perched on a fruiting gourd branch pressing a spider under its claws, the neck decorated with a band of stylised dragon motif, 31cm H.

£600-800

The quality and design of this vase follow closely from the work by Kiritsu (Kiryu) kosho kaisha (the first Japanese manufacture and trading company).
銅象嵌壺



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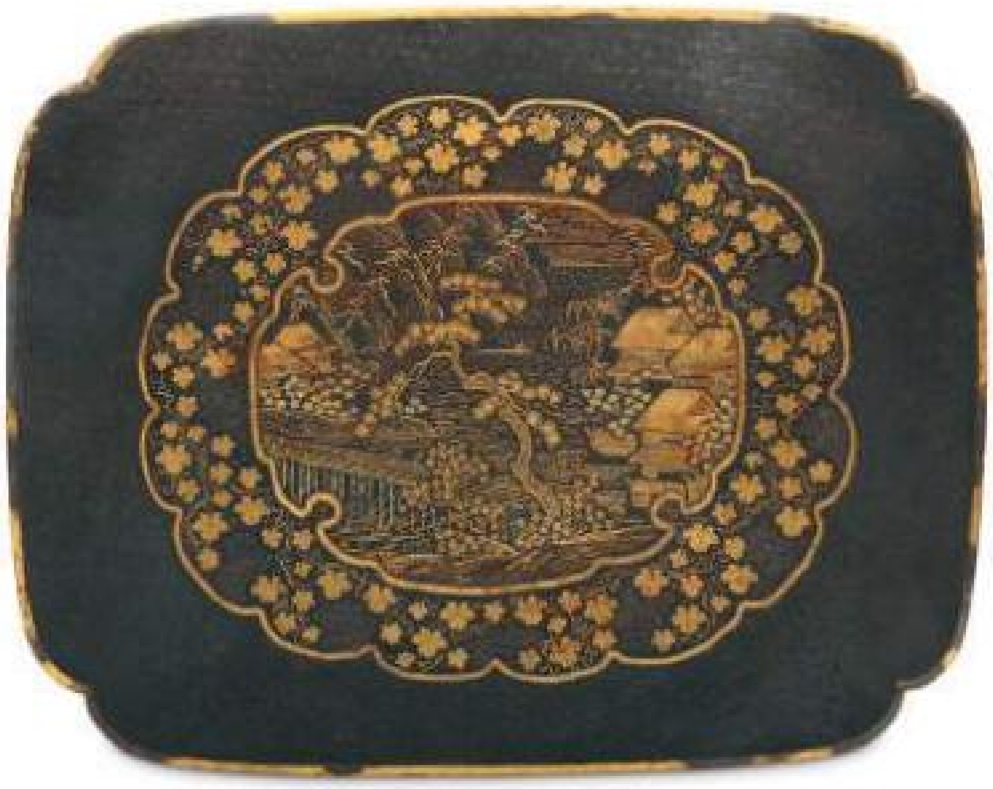

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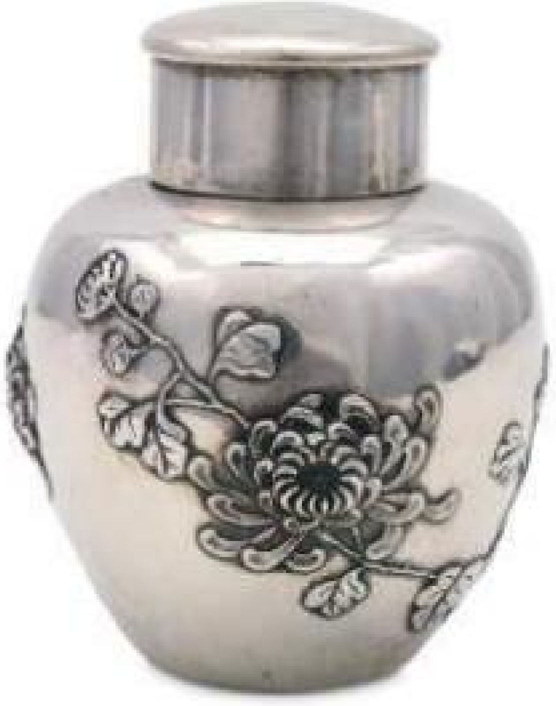

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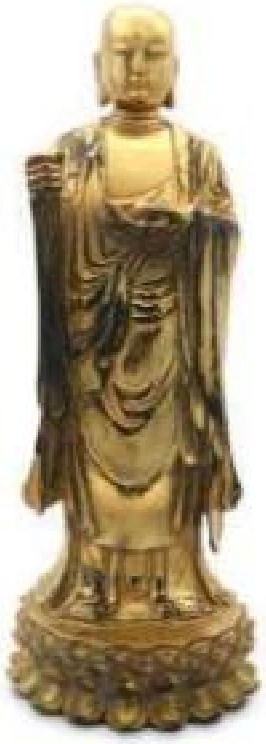


418

416
AN INLAID IRON DISH.
Meiji period.
Of a rectangle form with canted corners, decorated with huts in a landscape at the centre, and an outer border of grapevine, surrounded by geometric patterns, in gold and silver *numone* and *honzogan* inlay techniques, 16.8 x 13.2cm.

£200-300

鉄象嵌皿

417
A SILVER TEA-CADDY.
Meiji period.
Worked in *uchidashi* and engraving, with sprigs of flowering chrysanthemums, 11cm H.

£400-500

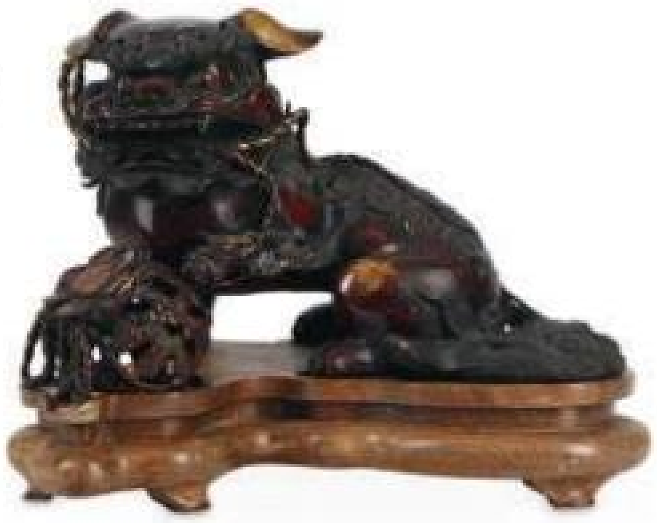
銀製茶入れ

418
A GILT-BRONZE FIGURE OF JIZO.
19th/20th Century.
Standing on a lotus pedestal, wearing a long drapery robe and holding a *hoju* in his hand, 24cm H.

£400-500

金鑞地蔵像

419



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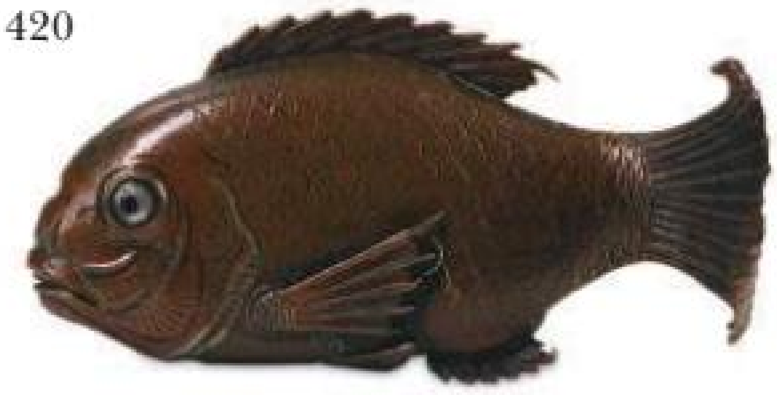

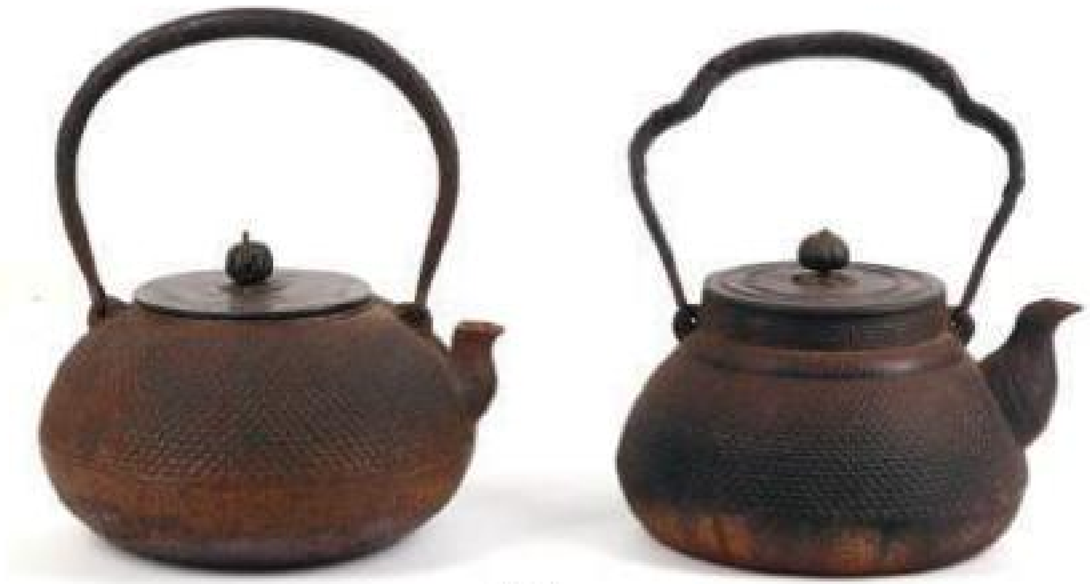

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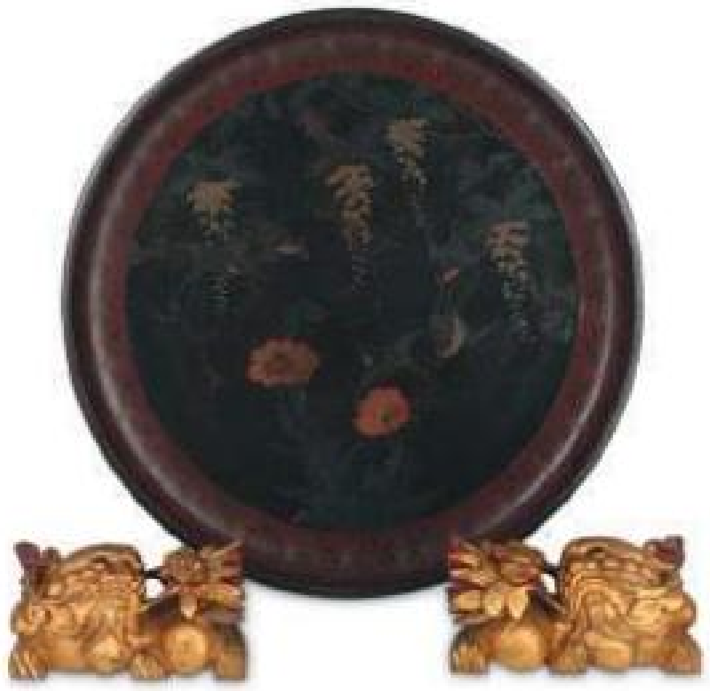

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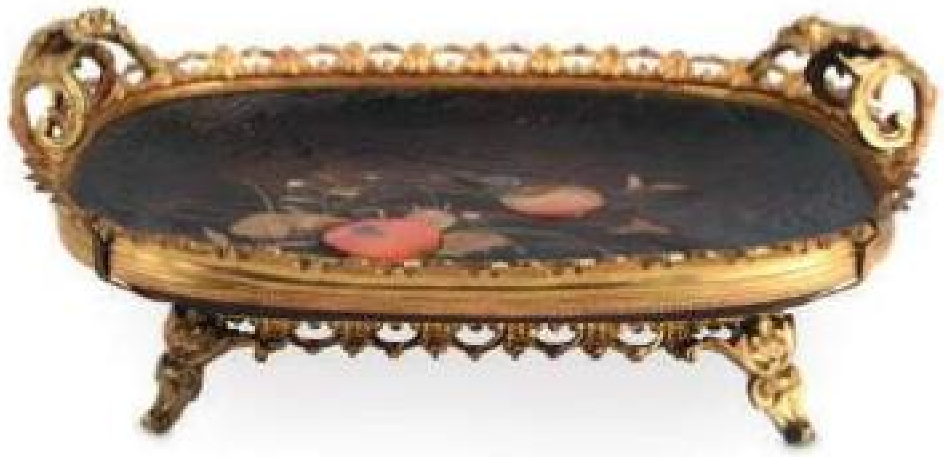

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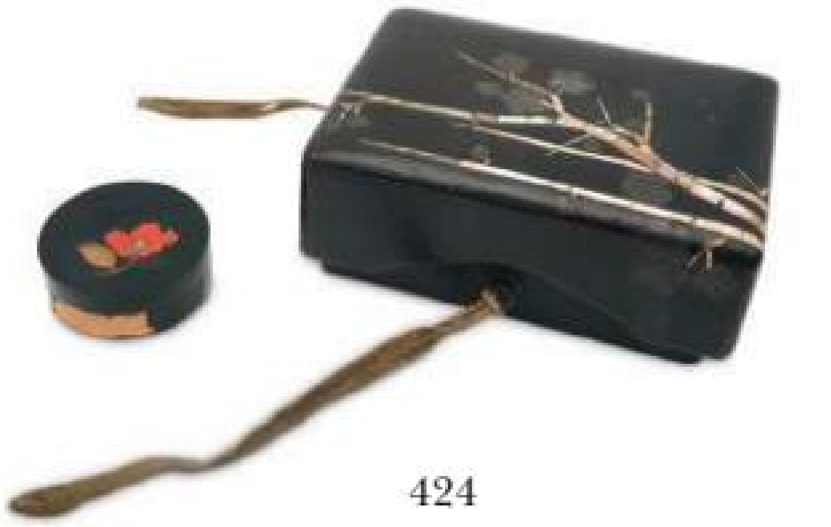


424

419
A BRONZE MODEL OF A SHISHI DOG.
19th/20th Century.
Seated with his front paw raised above a ball, biting a length of ribbon between his teeth, patinated in dark brown with speckle of gilt, fitted wooden stand, 15cm H.

£300 - 500

銅製狛犬

420
A BRONZE SCROLL WEIGHT.
19th/20th Century.
Modelled as a snapper with a leaping tail, the eyes painted in silver and black, 8cm long.

£150-200

銅製文鎮

421
TWO TETSUBIN (IRON KETTLES).
20th Century.
Of a traditional form with textured surface, one of the lids signed *Bunryudo zo*, 13cm H. (2)

£200-300

鉄瓶二点

422
A LACQUERED WOOD TRAY.
19th/20th Century.
Decorated with flying sparrows amongst trailing wisteria and poppies, in coloured lacquer and inlaid gilt wires, the border with stylised floral pattern, 34cm diameter, together with two small carved wood *shishi* dogs painted in gilt, 12cm long. (3)

£150-200

漆塗り木盆

423
A MOUNTED WOOD INLAID TRAY.
19th/20th Century.
Worked in lacquer *takamakie* and various inlays, with persimmon fruits, autumn flowers, and a flying wasp against a wood grain ground, mounted on a gilt brass stand, 25 x 21 5 x 10cm.

£200-300

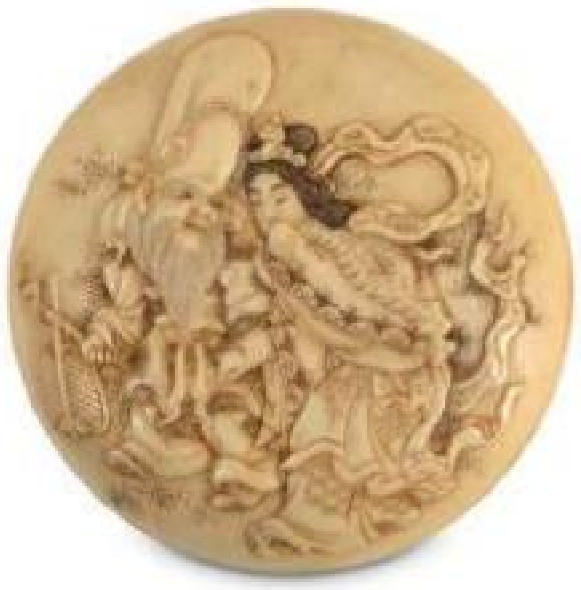
象嵌木盆

424
TWO LACQUERED BOXES.
19th Century.
A rectangular stationery box and cover inlaid in mother-of-pearl and pewter with a flowering plum tree, 19 x 13 x 7cm, a circular *kogo* (incense mixture box) decorated with a sprig of camellia in coloured lacquer and gilt, signed *Chinkei*, 7.5cm diameter. (2)

Provenance: formerly in the collection of Roger Soame Jenyns (1904-1976).

£300-400

漆塗り箱、香合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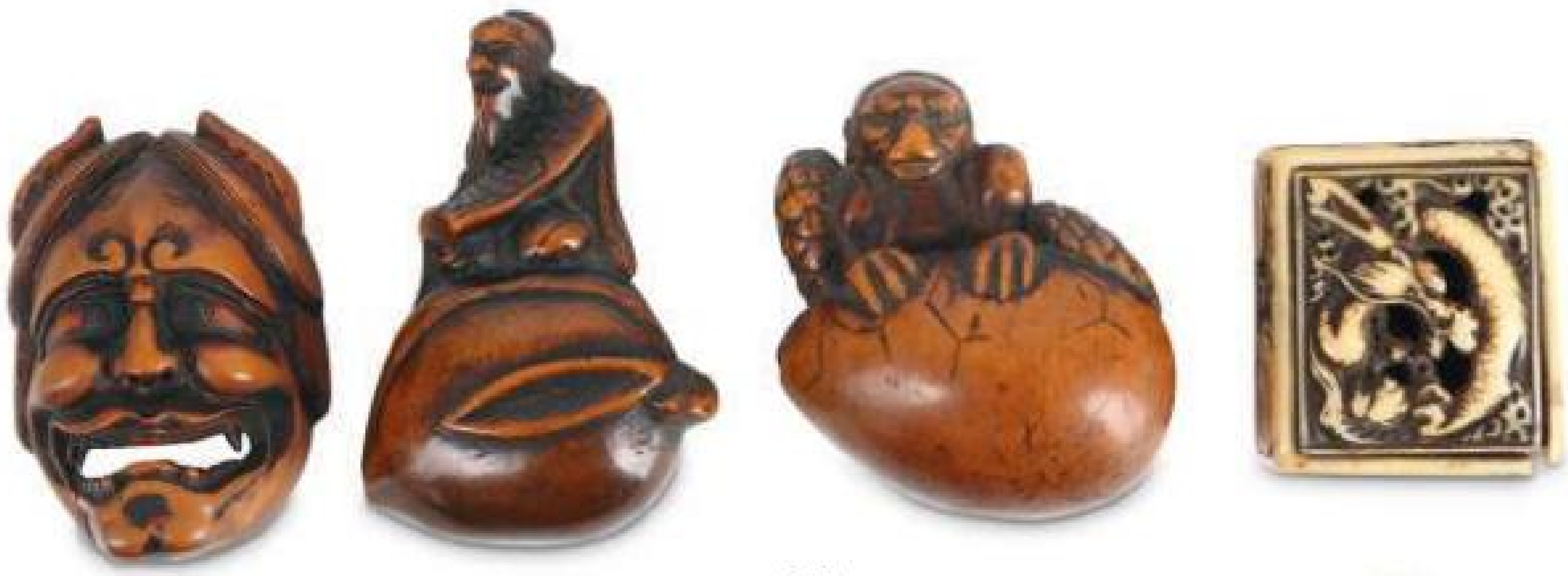
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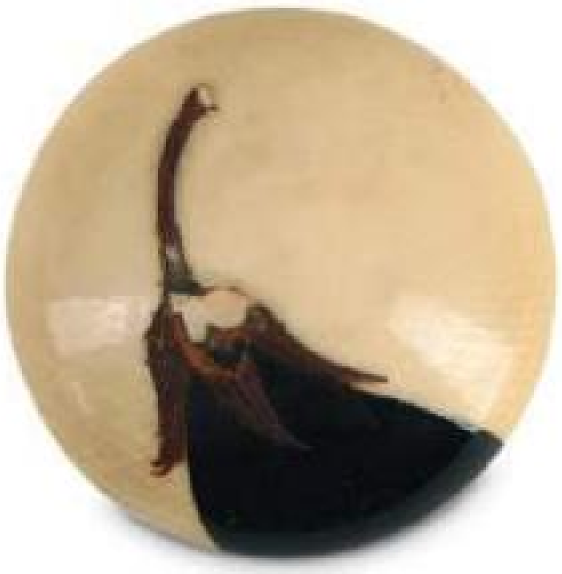
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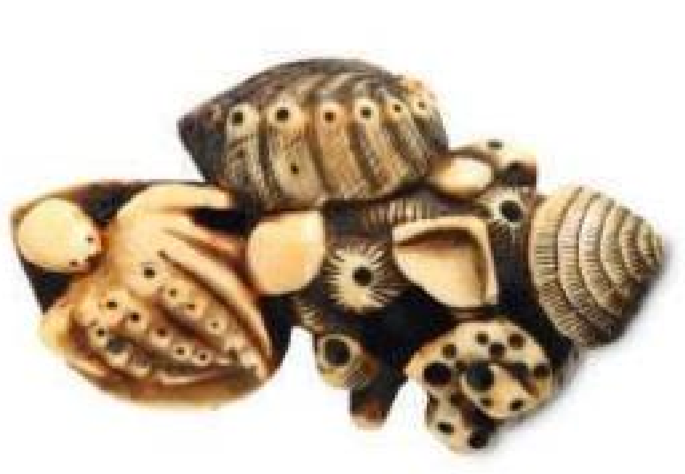
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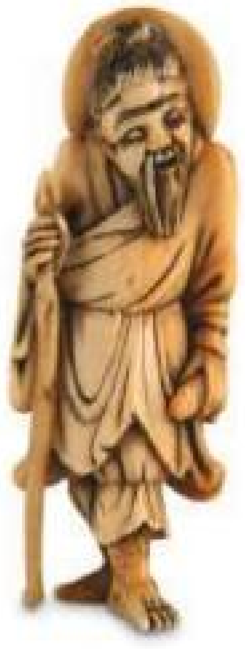
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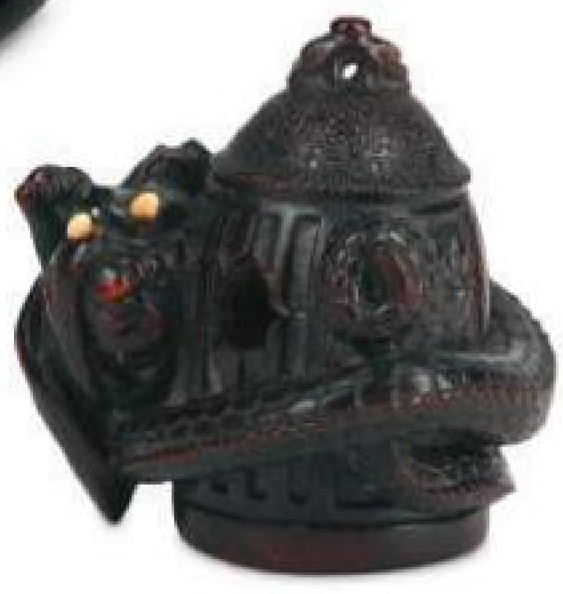
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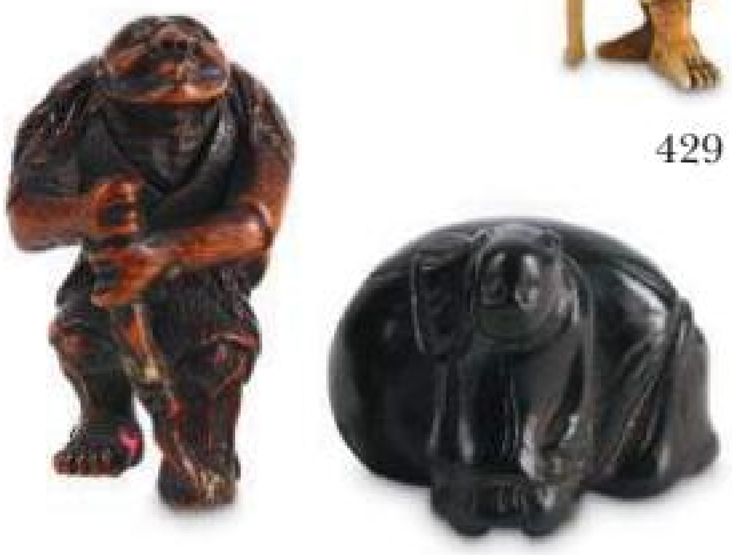
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425 λ
AN IVORY KAGAMIBUTA NETSUKE.
19th Century.
Well carved in low relief with the gods of good fortune, Fukurokuju and Bentei, hand in hand, the other side engraved with two boys walking each holding a lantern and a hand-drum, signed *Kikugawa* with a *kao* on the reverse, 5cm diameter.

Provenance: formerly in the collection of Roger Soame Jenyns (1904-1976).

£450-500

象牙彫鏡蓋根付

426 λ
FOUR NETSUKE.
19th/20th Century.
Three wood netsuke, each carved as an *oni* mask, a *tengu* hatching from an egg, and an immortal; and one ivory *hako* netsuke, singed *Shujin*, various sizes. (4)

Provenance: T.L.Elliott.

£300-400

根付4点

427 λ
AN IVORY MANJU NETSUKE.
19th Century.
Decorated in lacquer *hiramakie* with an eggplant, inscribed *Taishin*, 3.5cm diameter.

Provenance: formerly in the collection of Roger Soame Jenyns (1904-1976).

£350-400

象牙彫饅頭根付

428
A STAG HORN NETSUKE.
19h Century.
Modelled as a cluster of shellfish including clams, an abalone and an octopus, 7cm wide.

£300-400

鹿角彫根付

429 λ
AN IVORY NETSUKE OF AN IMMORTAL.
18th/19th Century.
Standing wearing a large straw hat, holding a small fish in his left hand, 7.5cm H.

£250-350

象牙彫根付

430 λ
WOOD AND IVORY NETSUKE OF KIYOHIME AND A BELL.
19th Century.
Kiyohime as a demon entwining the temple bell of Dojoji while the priest Anchin being trapped inside of the bell, signed *Tatsuzan*, 4cm H.

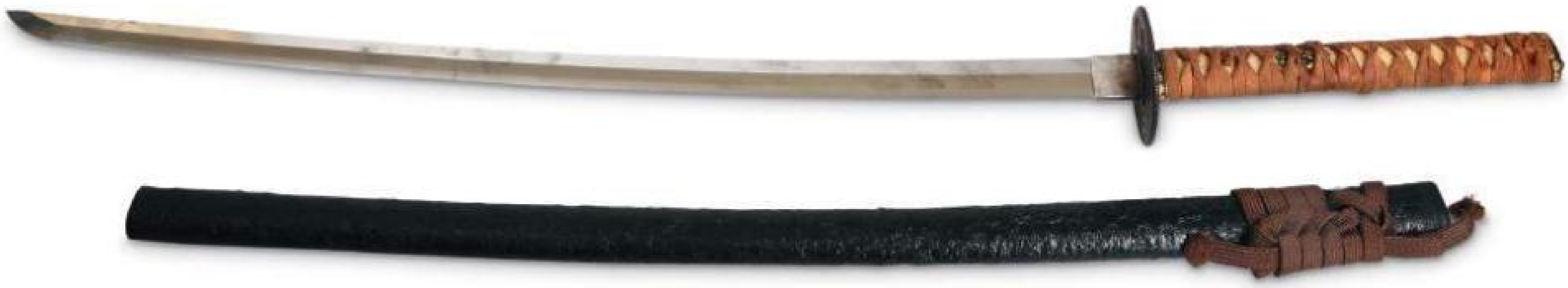
£500-600

根付　銘辰山

431
TWO WOOD NETSUKE.
19th/20th Century.
An immortal wearing a leaf cape walking with his staff, 4cm H, a dark wood netsuke of a *karako* standing against a large sack, 2.5cm H. (2)

£200-300

木製根付



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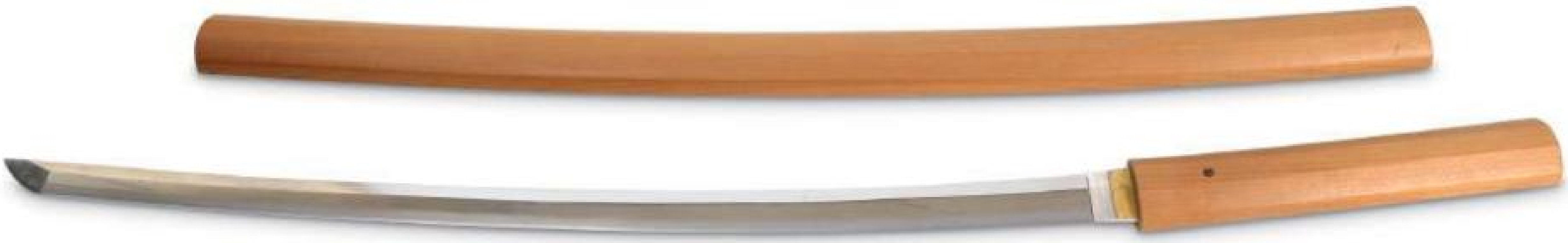

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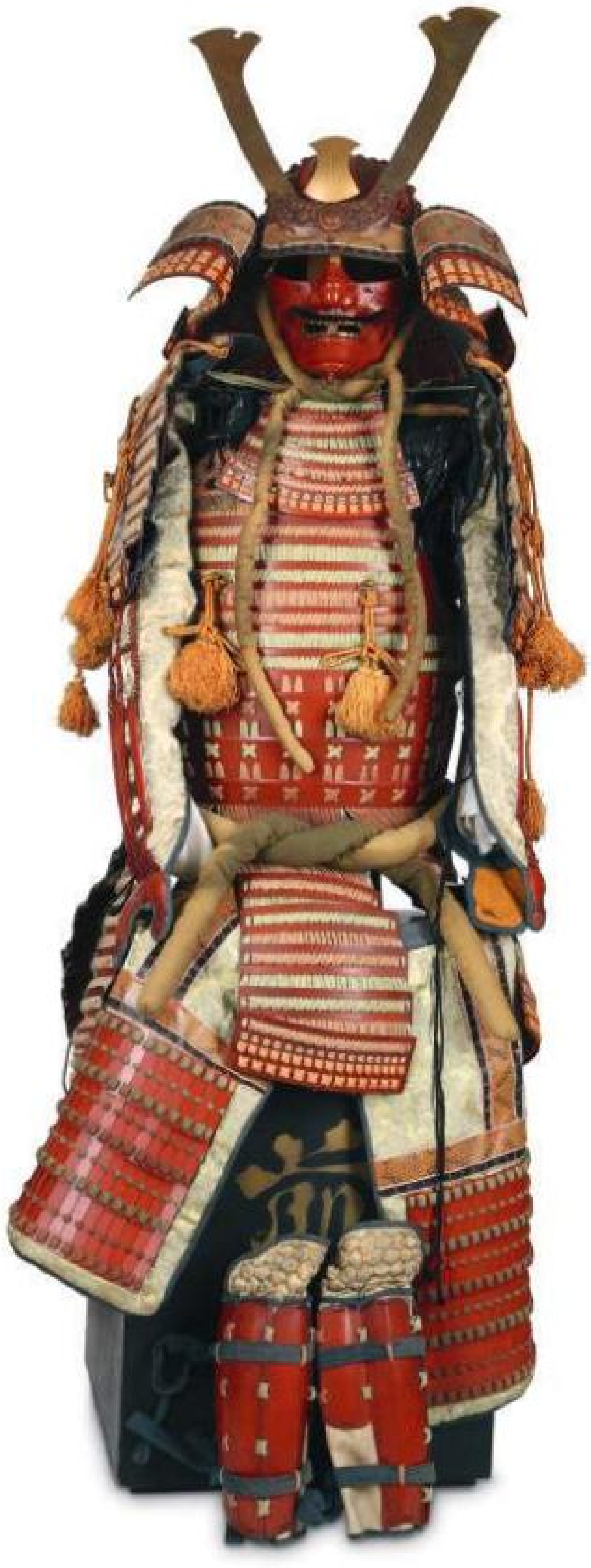

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432
A KATANA
Blade possibly 20th Century.
In a textured *saya*, fitted with an iron *tsuba* and soft metal *fuchikashira* and *menuki*, the handle wrapped in leather strips, the blade of *shinogi-zukuri, suguha-hamon,* the *nakago* with two *mekugi ana*, not signed, *nagasa* 70.5cm, with a wood fitted box.

£600-800

無名刀

433
A JAPANESE SWORD IN SHIRASAYA.
Edo period.
The blade of *shinogi-zukuri*, *suguha-hamon*, the *nakago* inscribed, *Omi Otsuka Fujiwara Tadahiro*, *nagasa* 60.5cm, in a *shirasaya* scabbard.

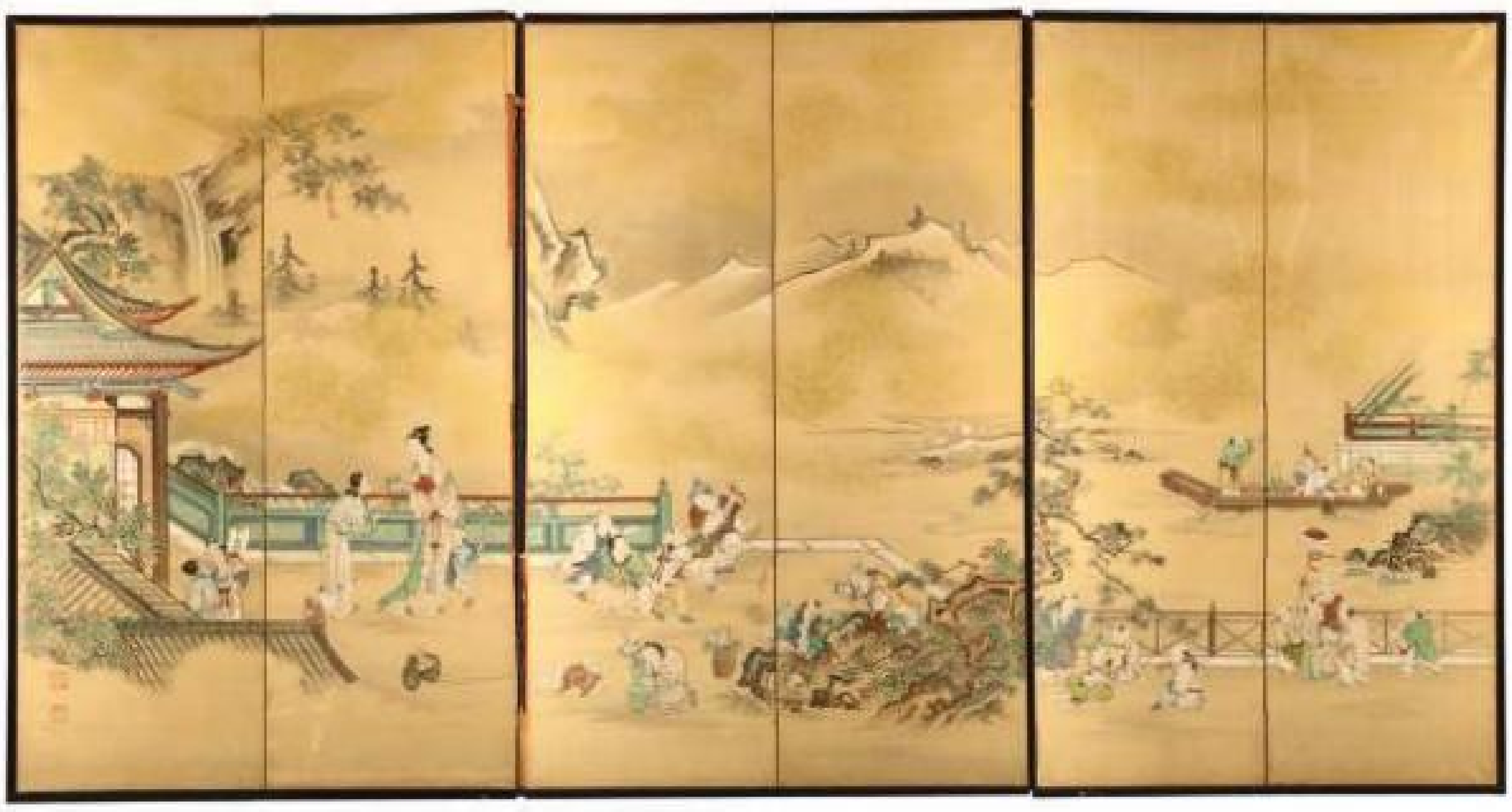
£800-1,000

白鞘刀

434
A SUIT OF ARMOUR.
Possibly 20th Century.
Comprising, a helmet with copper *maedare* and *kuwagata dai*, a *menpo* mask, a laced *domaru*, a lower skirt, arm and shoulder protectors, a pair of *suneate*, with a fitted wood box.

£1,000-1,500

甲冑



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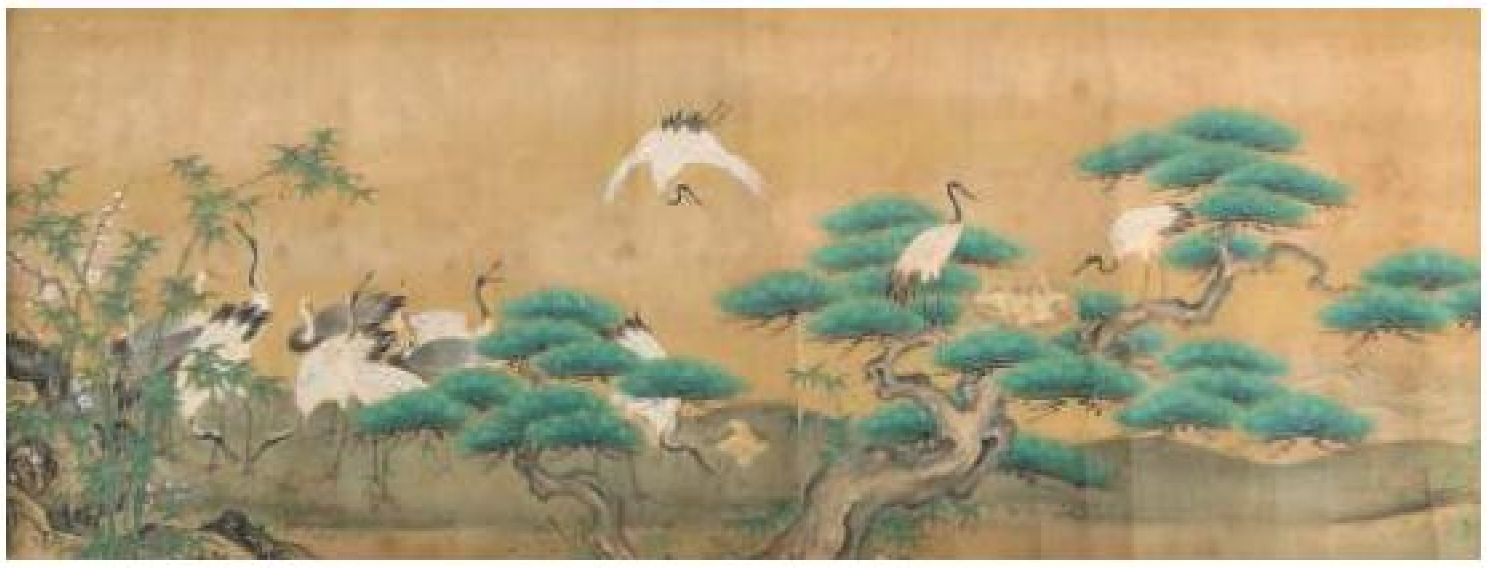
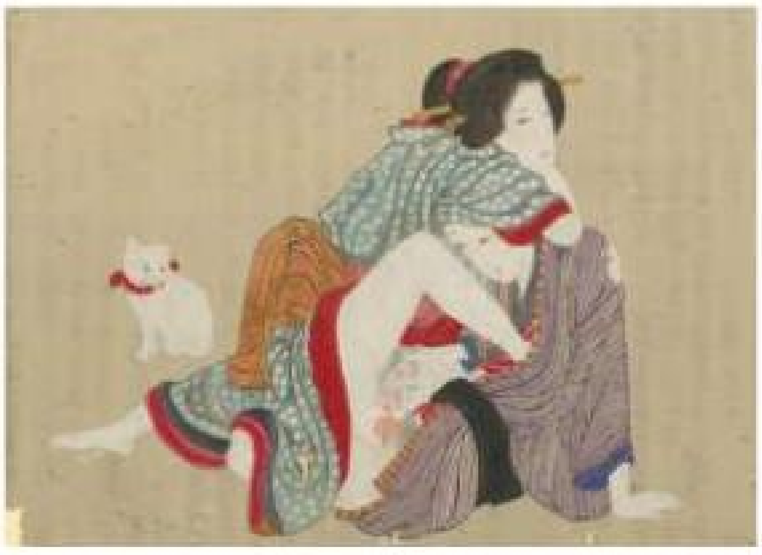


436 (part)



437 (part)

435
A SIX-FOLD SCREEN.
Kano school, 19th/20th Century.
Painted in ink, colour, and splashed gold on paper, depicting Chinese court ladies and groups of *karako* (Chinese children) playing in a terraced garden, which overlooks rocky mountains and a river, with two red seals, one of which reads '*Takaoka*', 150cm H.

£400-500

六曲屏風 唐子

436
A PAINTING OF ONE HUNDRED CRANES.
Attributed to Kano Michinobu (1730-1790).
Mounted as a handscroll, painted in ink, colour and *gofun* on silk, depicting one hundred cranes in a landscape, bearing a signature *Michinobu hitsu* with a red seal, 33 x 600cm approx.

£200-300

百鶴図巻　銘　典信

437
FIVE FRAMED SHUNGA PAINTINGS.
20th Century.
Painted in ink and colour on paper, each depicting a couple in an erotic scene, framed and glazed, 24.5 x 35cm. (5)

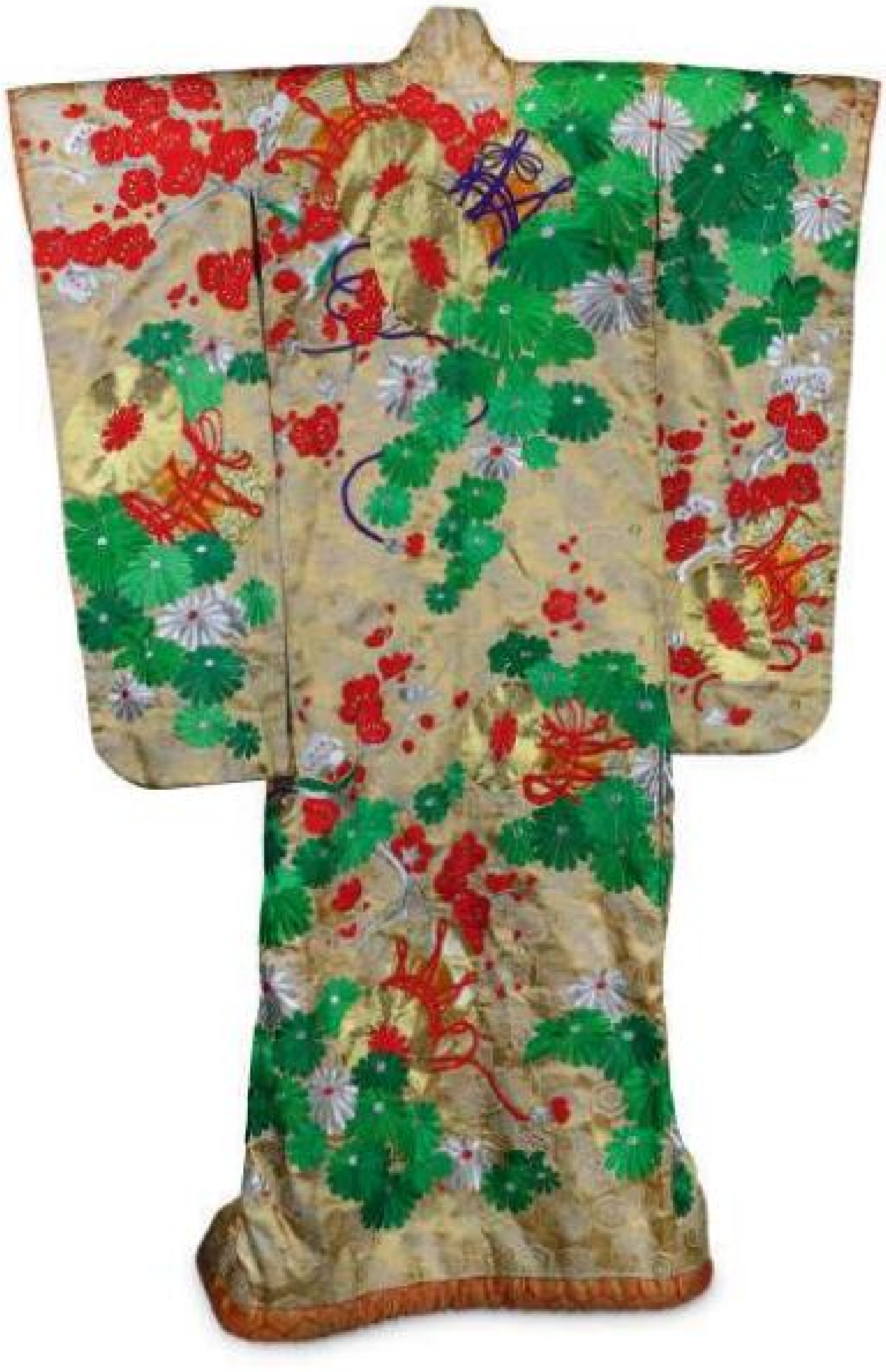
£250 - 300

春画5点

438
A SILK WEDDING UCHIKAKE KIMONO.
20th Century.
Long-sleeved outer robe of gold and silver coloured brocade ground, embroidered with *tsuzumi* drums amongst flowering plum trees and chrysanthemums in red, green, blue and metallic threads, a padded hem, 190cm H.

£150-200

打掛



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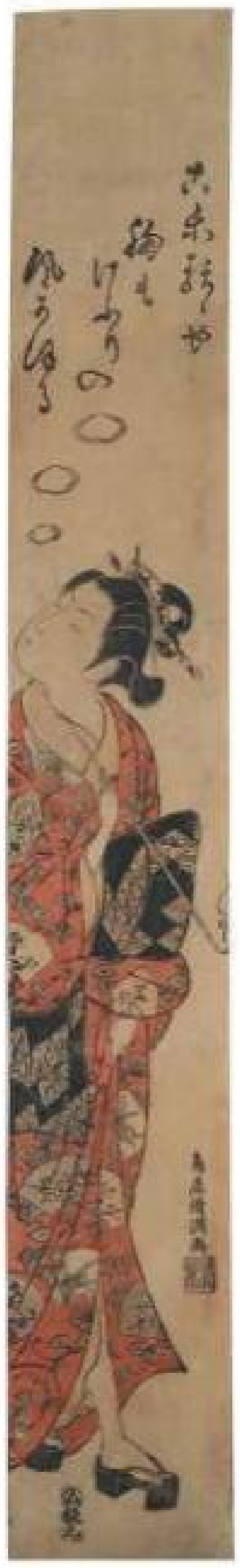
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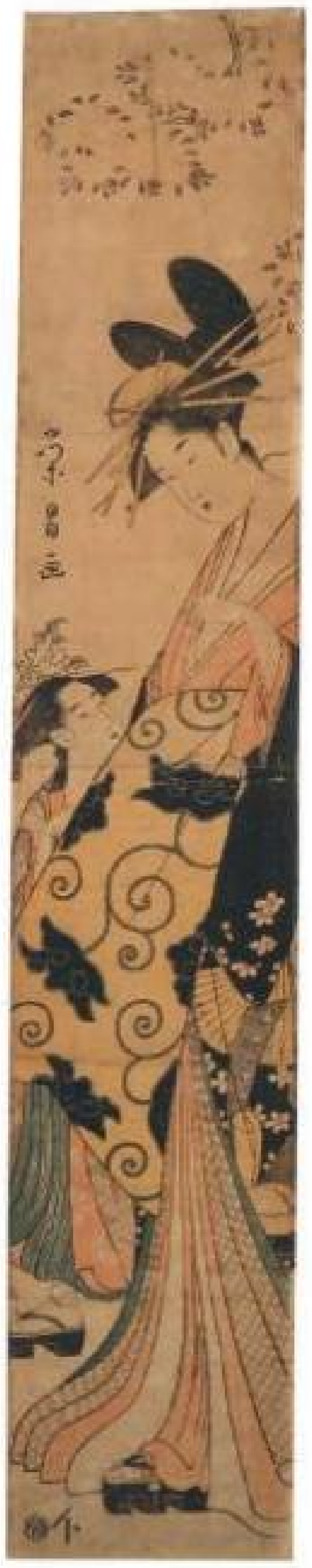
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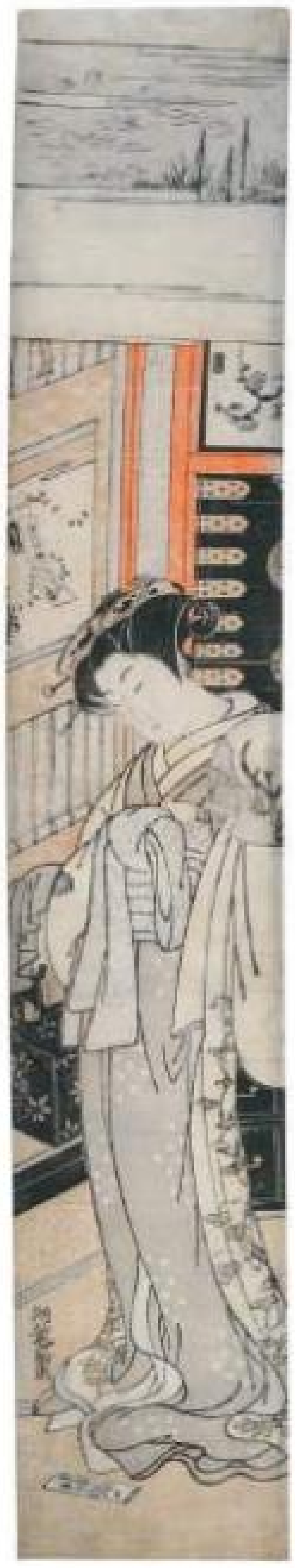
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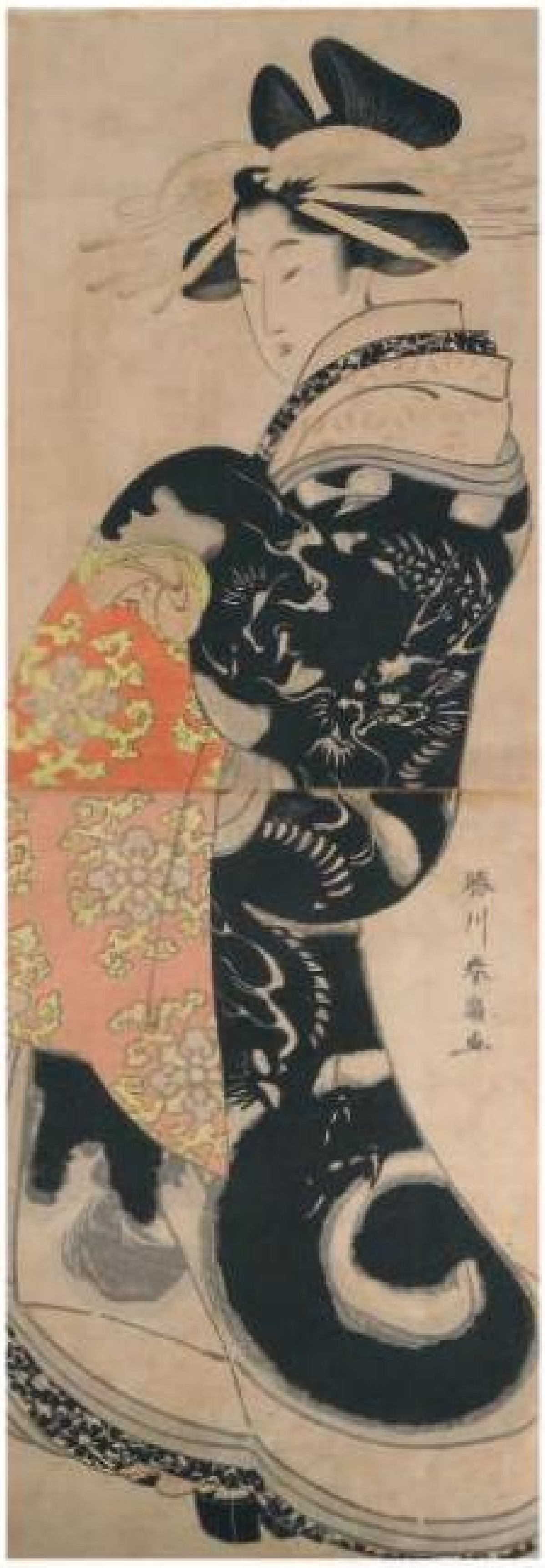
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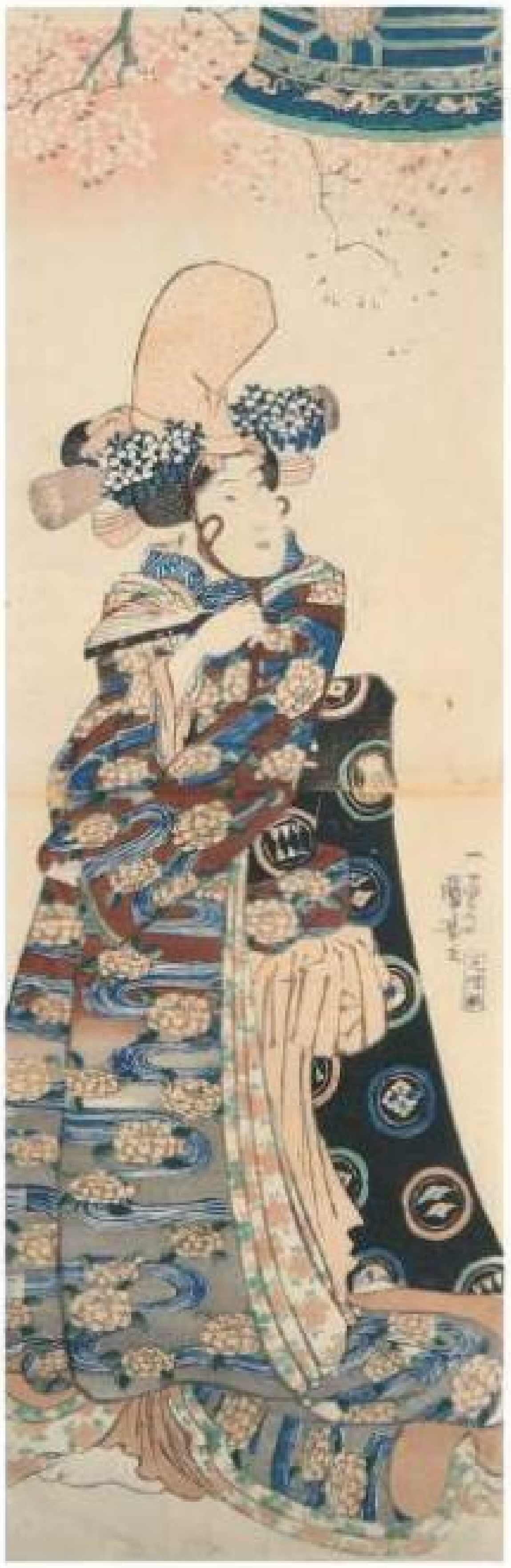
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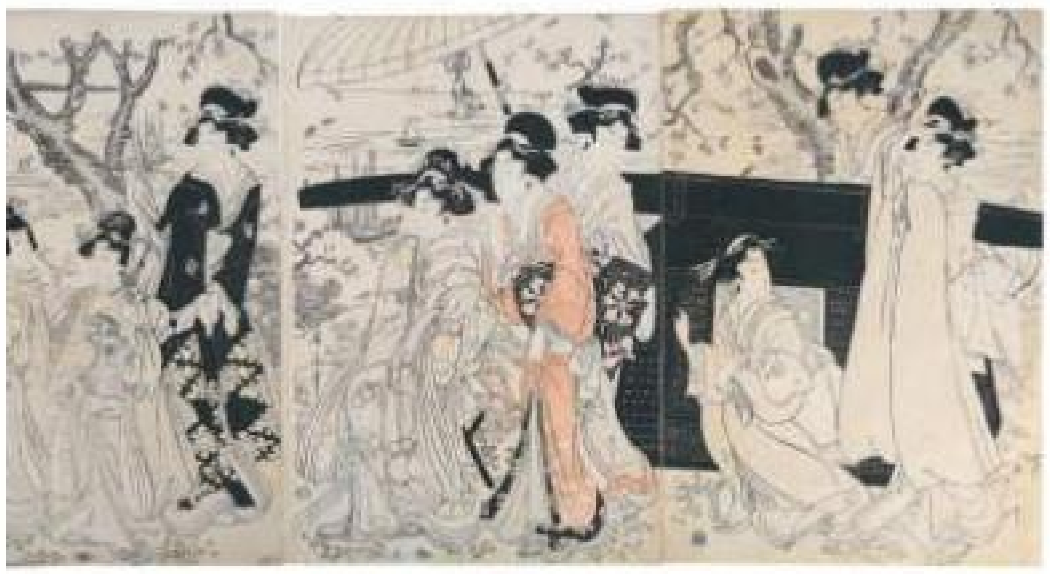

444

439
TORII KIYOMITSU.
18th Century.
A woodblock print, a *hashira-e,* depicting a young woman holding a long pipe, blowing smoke-rings which transform themselves into a poem above, signed *Torii Kiyomitsu ga*, with a publisher's seal, *Urokogataya Magobei*, 70.5 x 10.5cm.

£800-1,000

Another impression of this print is in the collection of Museum of Fine Art Boston.
鳥居清満　柱絵

440
CHOKOSAI EISHO (fl. 1790s).
A woodblock print, a *hashira-e*, showing a courtesan promenading with her *kamuro* under a cherry tree, signed *Eisho-ga*, the publisher's mark, *Yamaguchiya Tadaemon*, the censor's seal, *kiwame*, 60.2 x 11.4cm.

£500-700

鳥高斎英昌　柱絵

441
ISODA KORYUSAI (1735-1790).
A woodblock print, a *hashira-e*, a courtesan standing next to a *tokonoma* alcove, holding an *uchiwa* and gazing down at a letter on the floor, signed *Koryusai ga*, 67 x 12cm.

£400-600

磯田湖龍斎　柱絵

442
SHUNSEN.
19th Century.
Kakemono-e, a vertical diptych, a standing courtesan in a black kimono decorated with a design of dragons. (2)

£300-400

春扇　掛物絵

443
UTAGAWA KUNIYOSHI (1798-1861).
Kakemono-e, a vertical diptych, depicting a maiden dancing under a large temple bell at the Dojoji temple from the kabuki play, *Musume Dojoji,* signed *Ichiyusai Kuniyoshi ga*. (2)

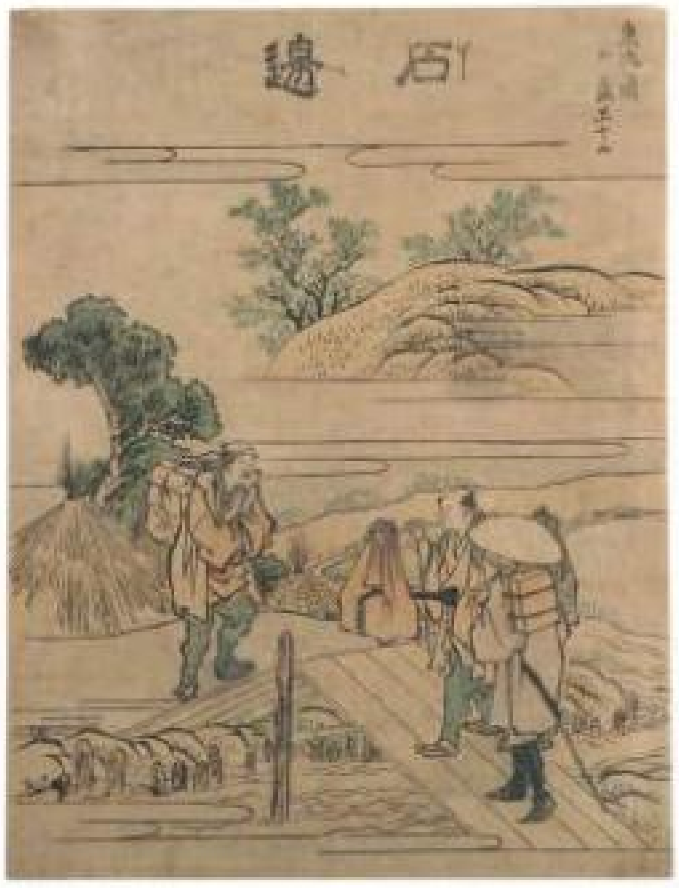
£300-400

歌川国芳　掛物絵

444
KIKUKAWA EIZAN (1775-1844).
An *oban* triptych, depicting a group of young women and children at the Sumida river embankment, signed *Eizan hitsu*, the publisher's mark, *Wakasaya*, the censor's seal, *kiwame*. (3)

£700-800

菊川英山　錦絵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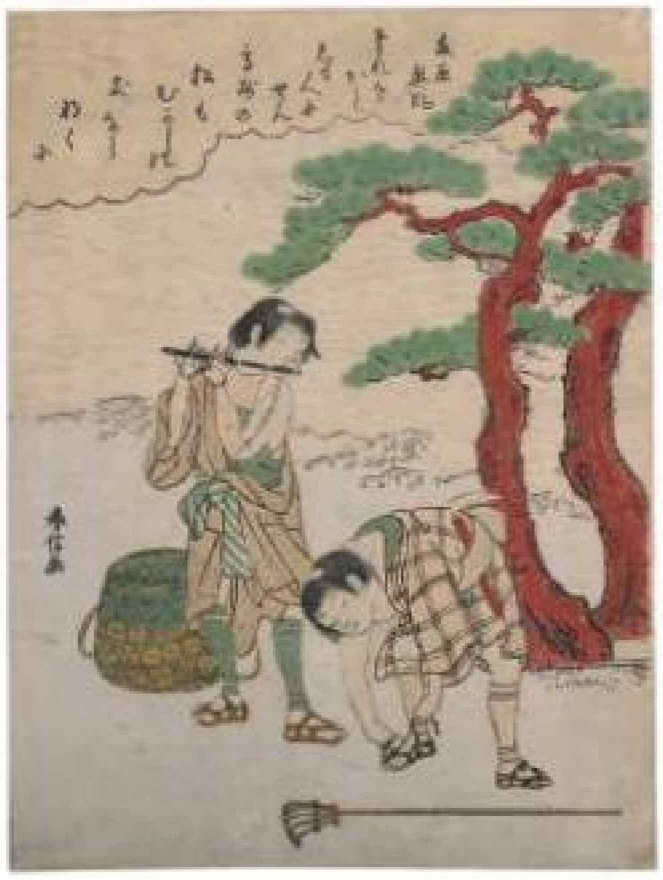
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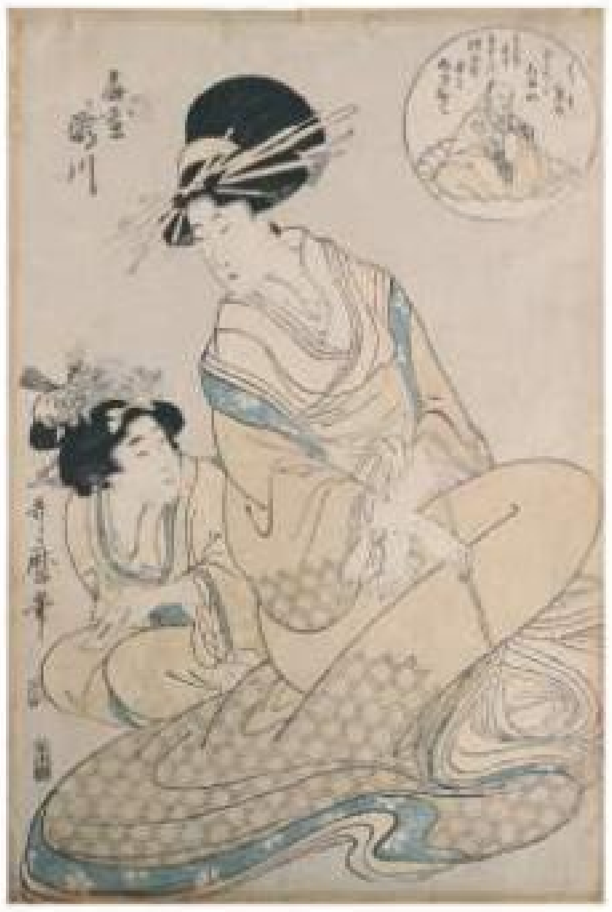
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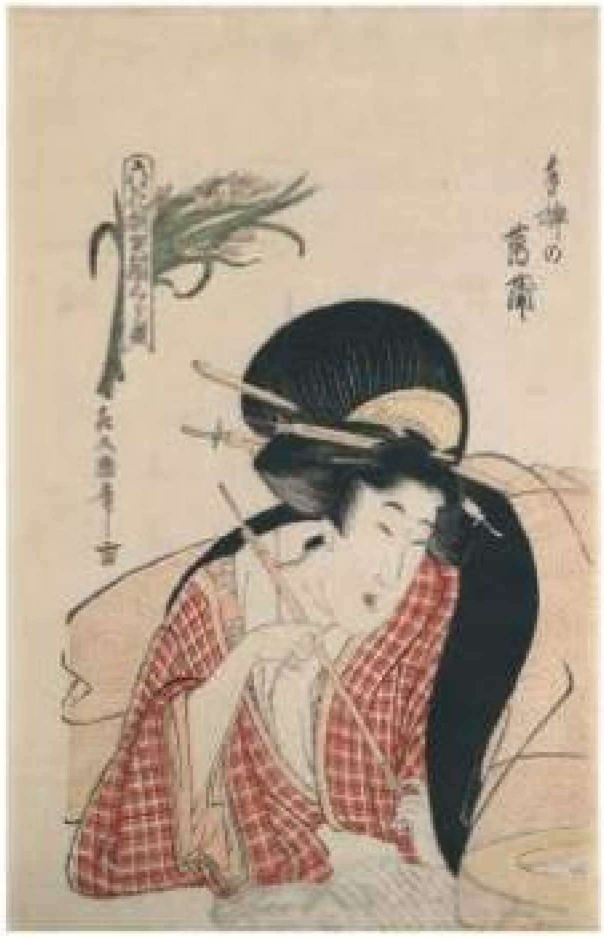
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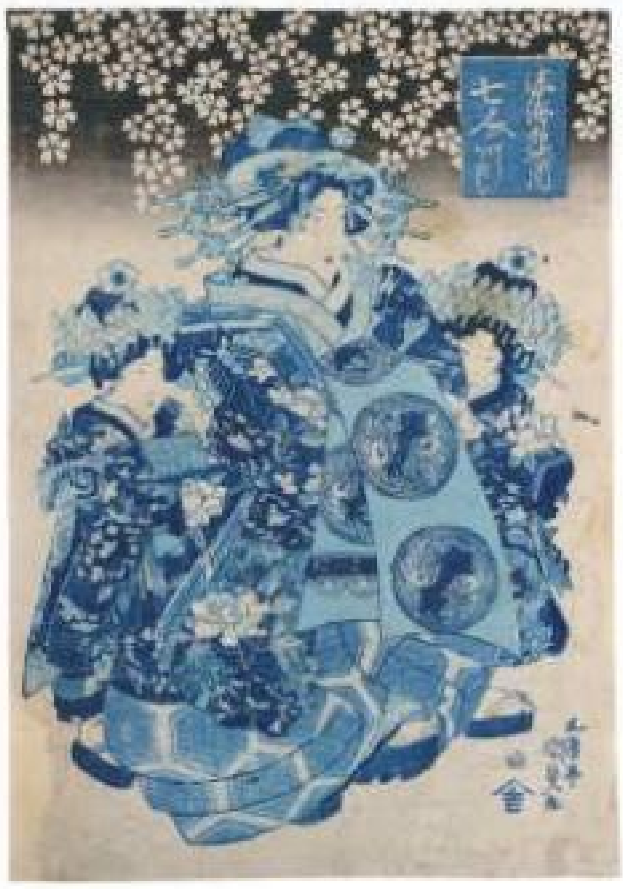
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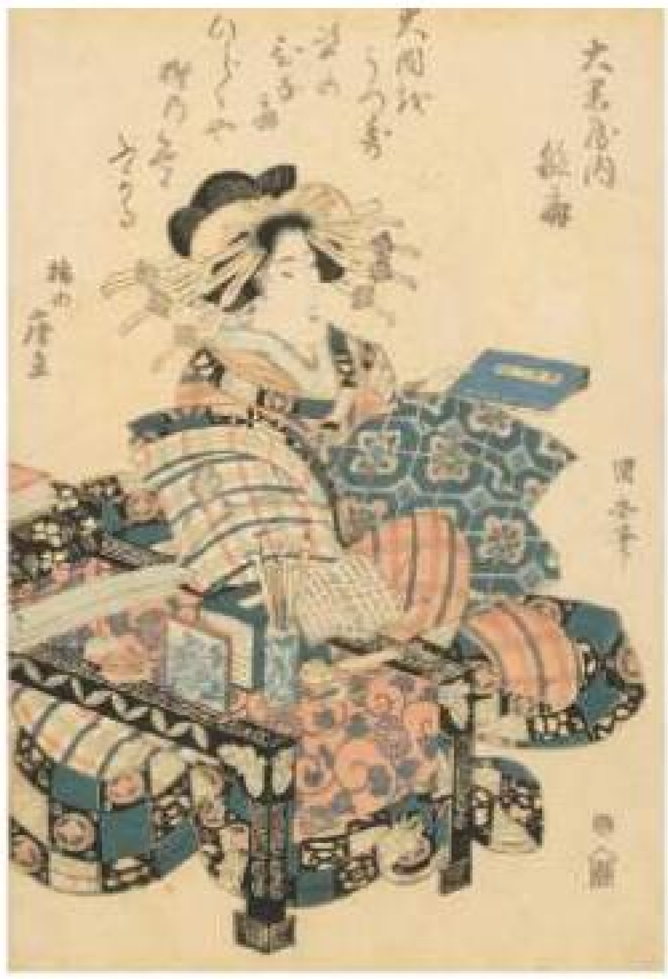

450

445
HOKUSAI (1760 - 1849).
A woodblock print, *chuban tate-e*, from the series Fifty-Three Stations of Tokaido Road, the post station Ishibe, unsigned, 22.2 x 17cm.

£100-150

葛飾北斎　錦絵中判

446
SUZUKI HARUNOBU (circa 1724-1770).
A woodblock print, *chuban tate-e*, depicting two boys on the shore beside a pine tree, one playing the flute while the other tying his shoelaces, the waves printed in *karazuri (gouffrage)*, the poem by Fujiwara no Okikaze above in a scallop - shaped clouds, signed *Harunobu ga,* 27.7 x 20.5cm.

£700-800

鈴木春信　錦絵中判

447
KITAGAWA UTAMARO (c.1753-1806).
A woodblock print, *oban tate-e*, depicting the courtesan Takigawa of Ogiya, seated with a pipe in her hand turning her head around to see her *kamuro* who is kneeling behind her, a portrait of the poet Sojo Henjo in a circle panel above, signed *Utamaro hitsu*, the publisher's mark *Izumiya Ichibei*.

£700-800

喜多川歌麿　錦絵

448
KIKUMARO.
19th Century.
A woodblock print, *aiban tate-e* from the series '*Rokkasen egao kurabe*' (A Comparison With The Six Flowers and Smiling Girls), showing a young girl lying, filling her pipe while she reads a book, signed *Kikumaro hitsu*, the publisher's mark, *Iseya Magobei*.

£400-500

喜久麿　錦絵

449
UTAGAWA KUNISADA (1786-1865).
A woodblock print, *oban tate-e*, *aizuri-e*, the courtesan *Nanahito* from the *Sugataebiya* house with her two *kamuro* in fine attire standing under a cherry blossom, signed *Gototei Kunisada ga*, the publisher's seal *Emoto Kichibei,* with a censor's seal, *kiwame*.

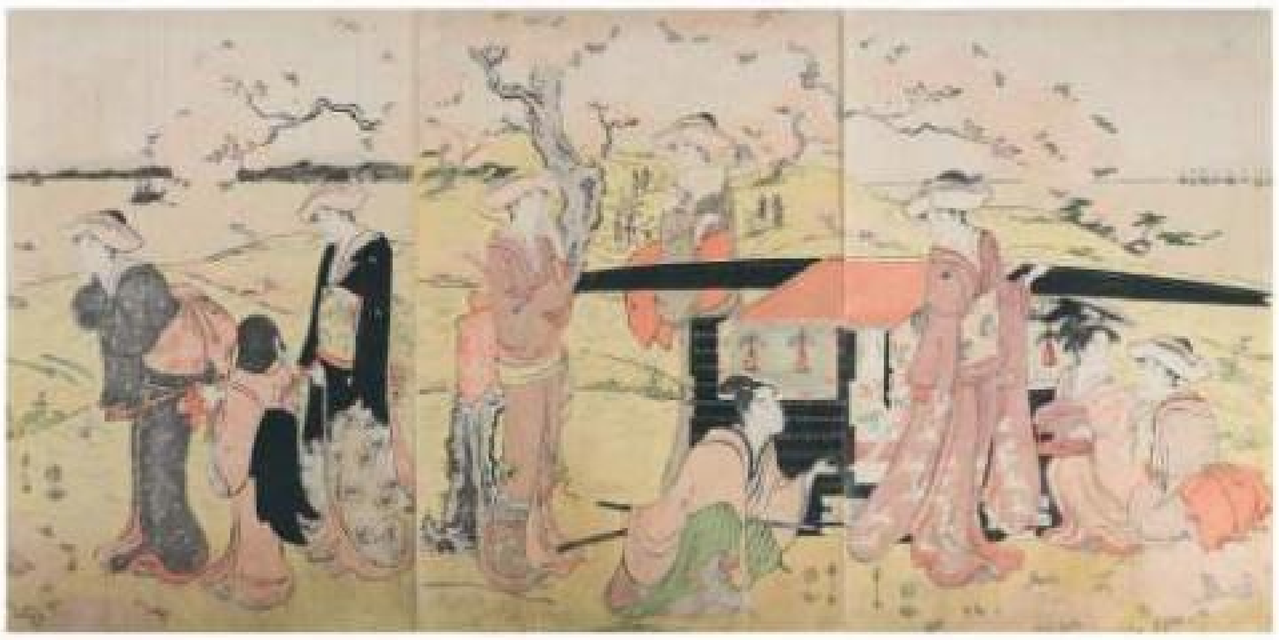
£200-300

歌川国貞　錦絵

450
A FRAMED PRINT BY UTAGAWA KUINIYASU (1794-1832).
Oban tate-e, depicting the courtesan Hinaogi of the Daikokuya, seated at her desk, holding a book, signed *Kuniyasu hitsu,* the publisher's mark *Iseya Risei,* censor's seal, *kiwame,* framed and glazed.

£200-300

国安　錦絵



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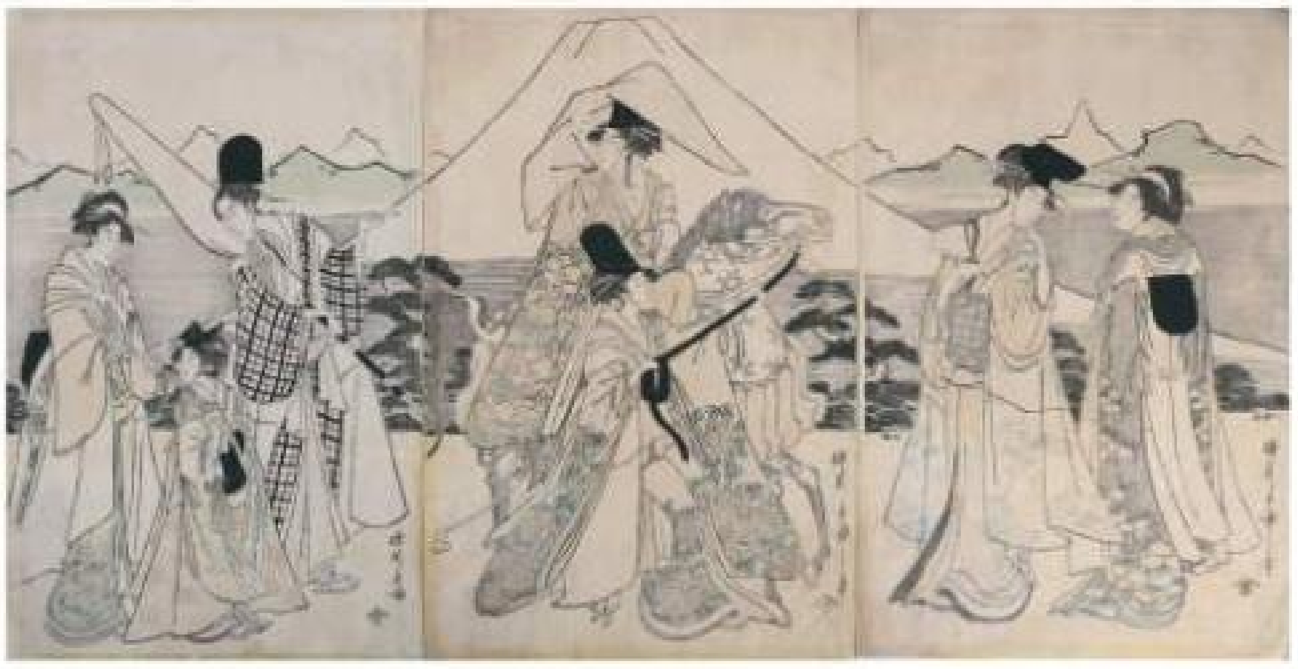

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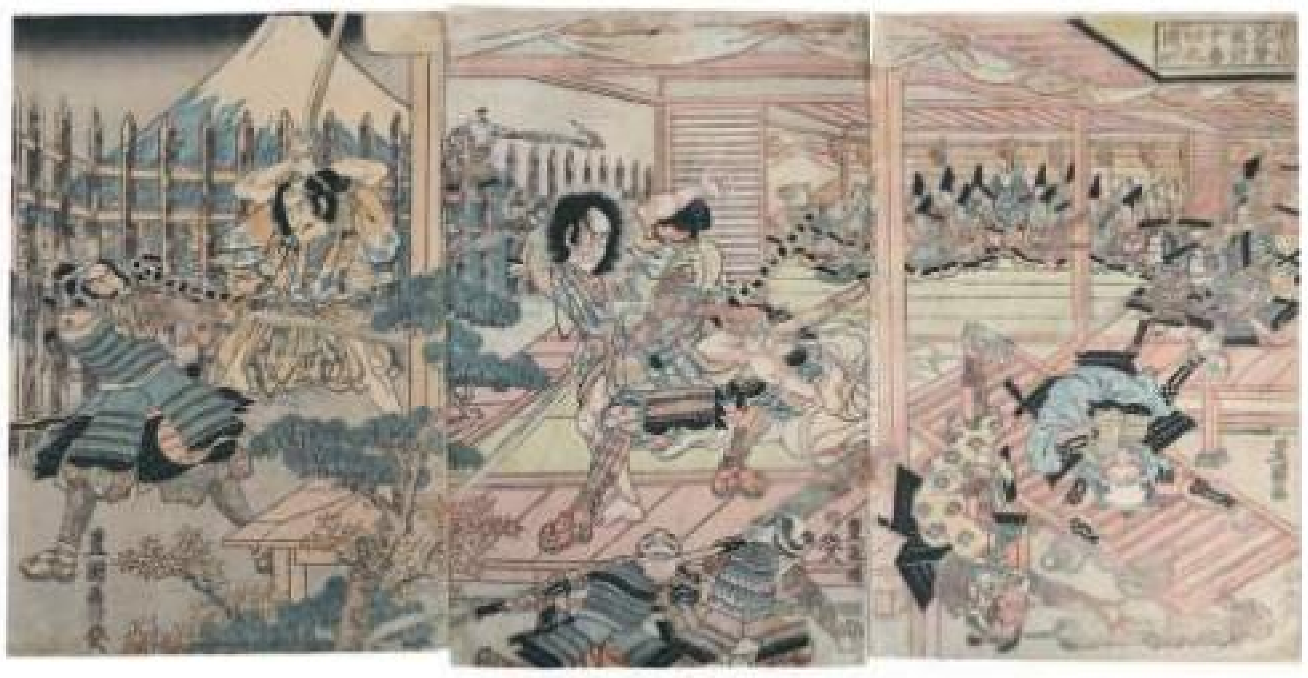

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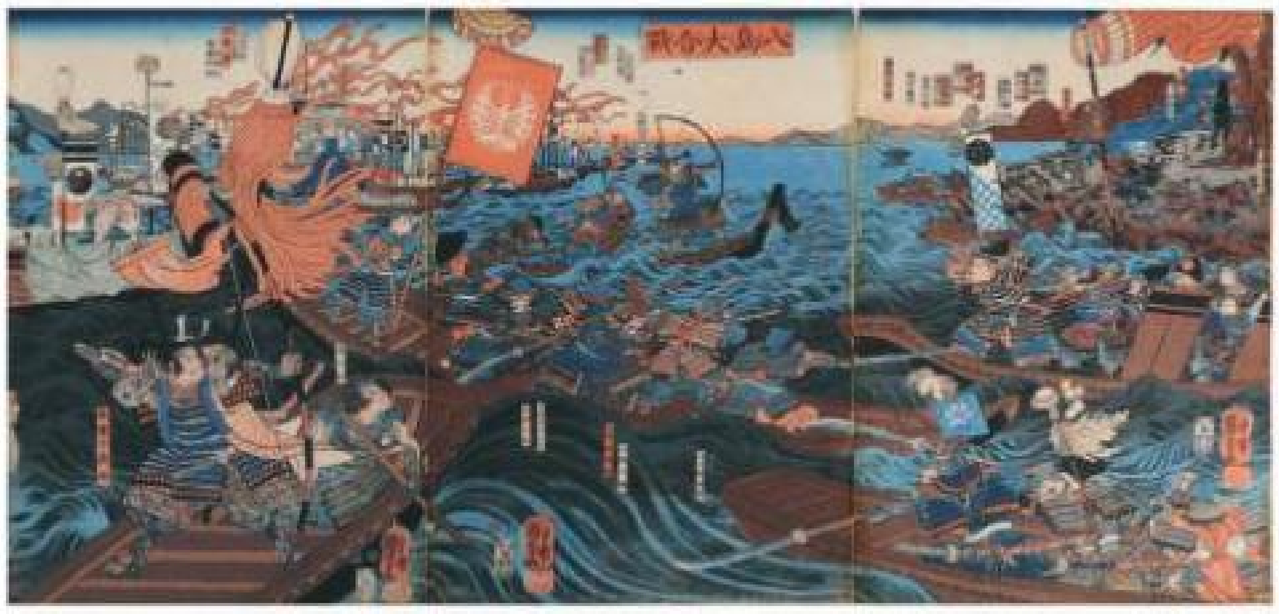


454

451
HOSODA EISHI.
18th Century.
An *oban* triptych, depicting a group of women at the cherry blossom viewing, signed *Eishi ga,* the publisher's mark, *Wakasaya*, the censor's seal, *kiwame*. (3)

£800-1,000

細田栄之　錦絵三枚続

452
REKISENTEI EIRI.
19th Century.
An *oban* triptych, women performing a parody of Narihira's '*Azuma kudari*' (A Journey to the East) from the Tale of Ise, signed *Rekisentei Eiri*. (3)

£300-400

礒川亭栄里　錦絵三枚続

453
UTAGAWA TOYOKUNI (1769-1825).
An *oban* triptych entitled *'Soga kyodai youchi jyuban kiri no zu'* (The night raid by Soga brothers), signed *Toyokuni ga*, the publisher's seal, *Eikyudo,* the censor's seal, *kiwame*. (3)

£300-400

歌川豊国　錦絵三枚続

454
UTAGAWA KUNIYOSHI (1798-1861).
Oban triptych, entitled ' *Yashima Gassen*' (The Great Battle at Yashima), signed *Ichiyusai Kuniyoshi.* (3)

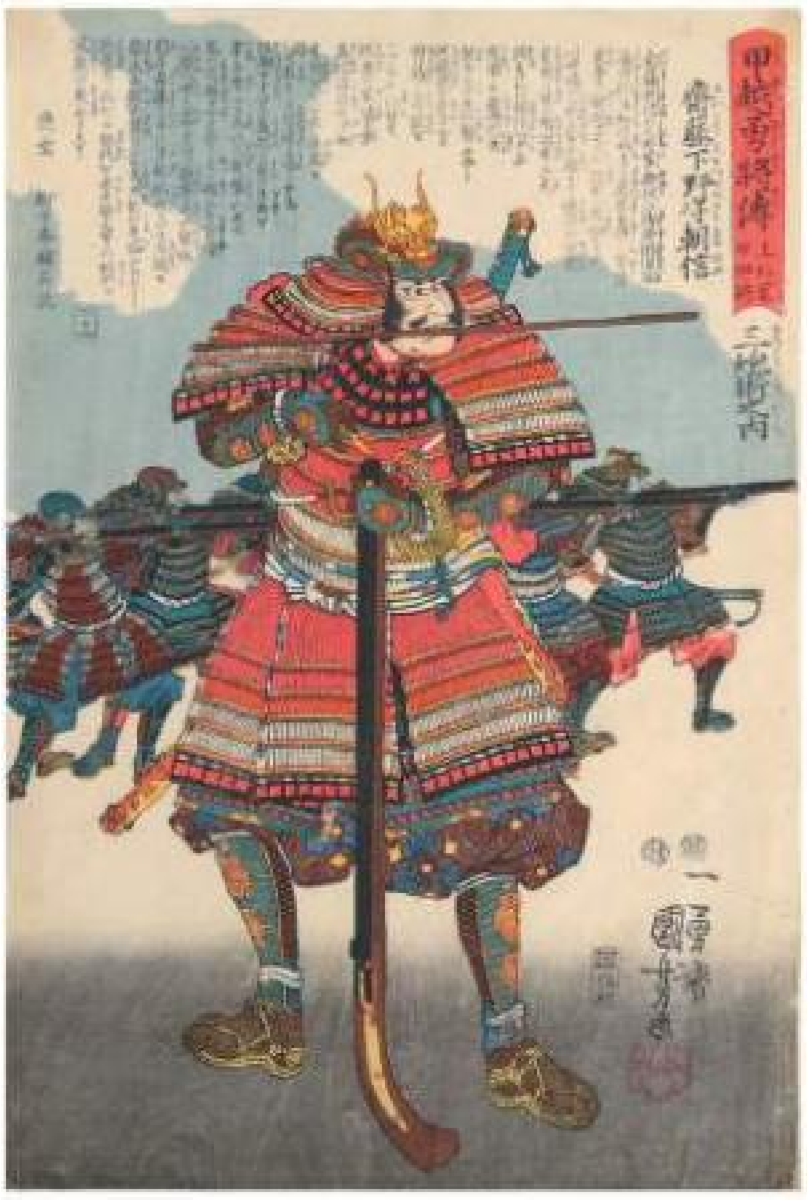
£250-350

歌川国芳　錦絵三枚続

455
UTAGAWA KUNIYOSHI (1798-1861).
Two *oban tate-e*, each depicting a famous samurai, Saito Shimotsuke Tomonobu from the series *Koetsu Yushoden*, and Sada Mutsuno Arimasa from the series *Taiheiki Eiyuden*, both signed *Ichiyusai Kuniyoshi ga*, the publisher's seal, Sumiyoshiya Masagoro, and Yamamotoya Heikichi, respectively. (2)

£200-300

歌川国芳　錦絵２枚



455 (part)

456
UTAGAWA YOSHIKAZU.
19th Century.
Oban triptych, entitled 'Dan'no ura daigassen no zu' *(The Great Battle of Dan'no Ura), signed* Ichijyusai Yoshikazu*, the publisher's mark,* Yamaguchiya Tobei. (3)

£300-400

歌川芳員　錦絵三枚続

457
AN ALBUM OF PRINTS.
19th Century
Mounted with eight *oban* triptychs by Chikanobu, Yoshitsuya and Yoshitora, including *genji-e*, *kabuki-e* and *musha-e*, variously signed, 34.7 x 24cm.

£300-350

錦絵画帳

458
A FOLIO OF PRINTS BY TOSHIKATA AND OTHERS.
20th Century.
Mostly *kuchi-e* prints (frontispieces of novels), by Mizuno Toshikata, Tomioka Eisen, and Kajita Hanko, each 30 x 22cm approx. (37)

£500-600

年方他　口絵３７枚

459
A FOLIO OF PRINTS BY KABURAGI KIYOKATA (1878-1972).
20th Century.
Sixteen *kuchi-e* prints (frontispieces of novels), signed *Kiyokata* with a seal, each 33.5 x 20.8cm approx, and four small book illustrations 14.5 x 8.5cm. (20)

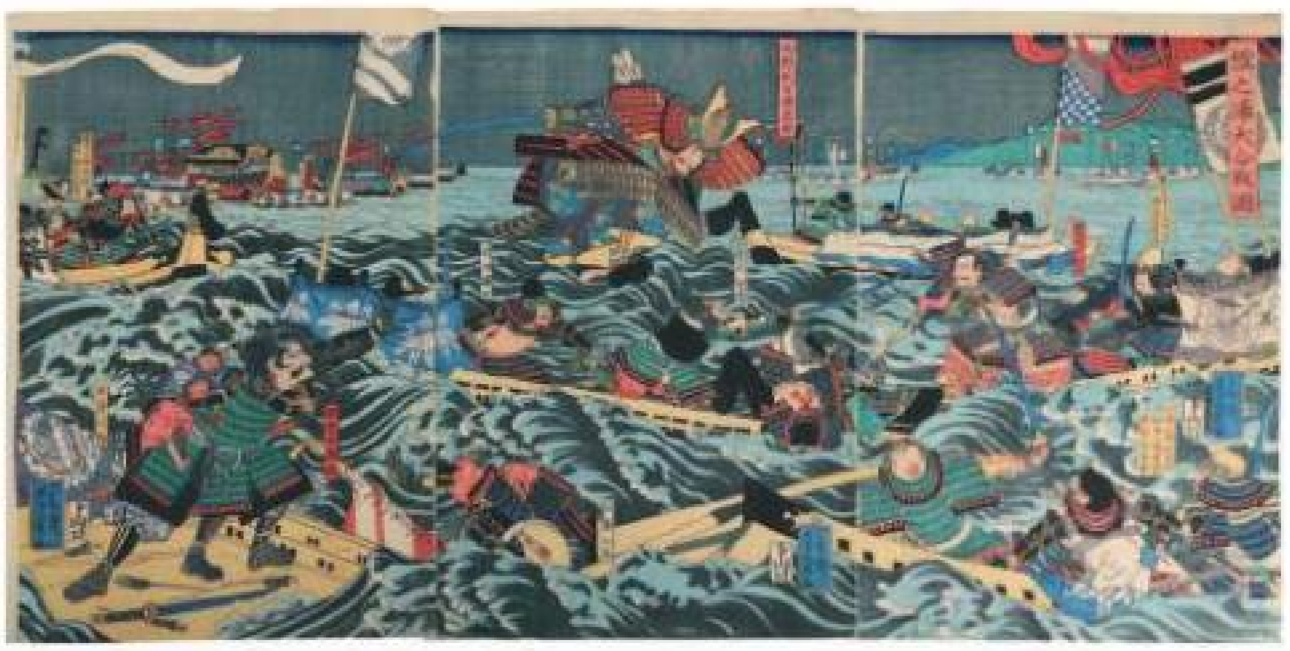
£400-500

鏑木清方　口絵２０枚

460
TWO SMALL ALBUMS OF PRINTS.
An album mounted with twelve *oban yoko-e*, with a title slip '*Fujin Fuzoku zukushi* ' (the manners and customs of fashionable women), unsigned, the publisher's seal *Fukuda Hatsujiro* dated *Meiji* 29 (1896), 24 x 18cm, and another small album, mounted with twelve prints depicting each with a woman in a seasonal observance, unsigned dated *Meiji* 32 (1899), the publisher, Tsunajima Kamekichi, 17 x 12cm. (2)

£250-350

錦絵　画帳2冊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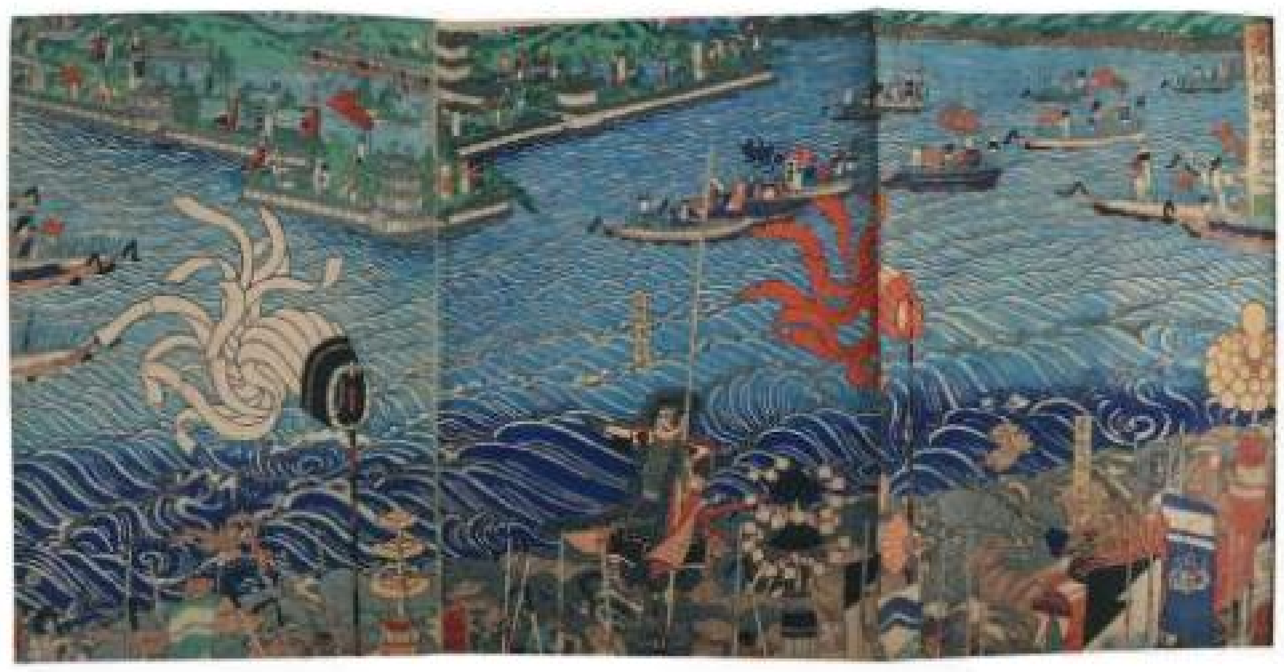
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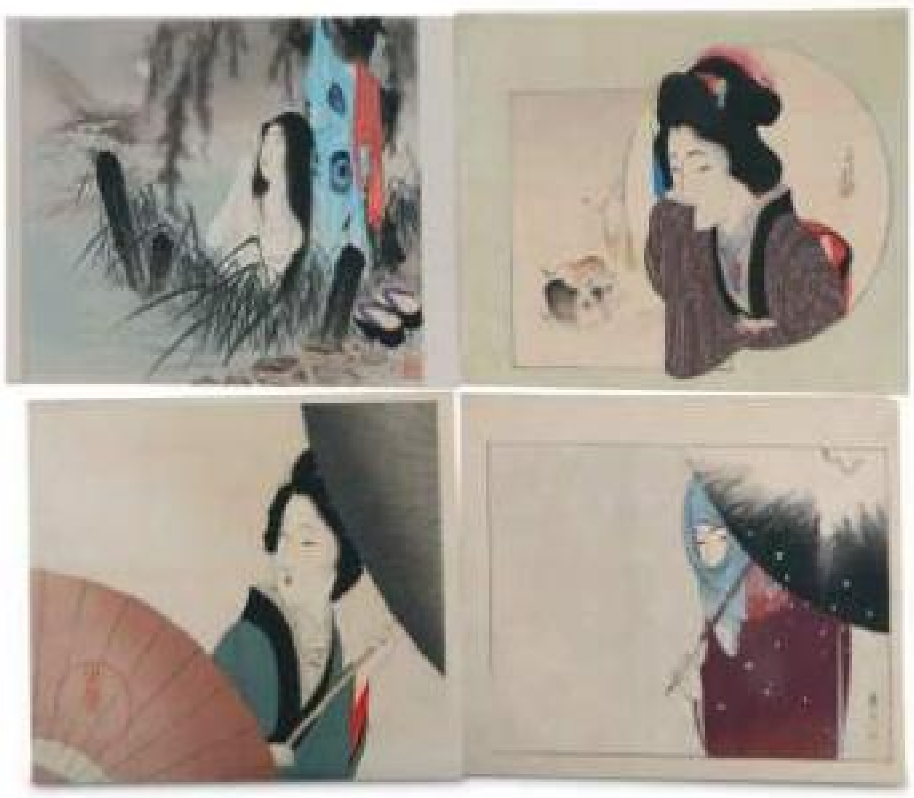
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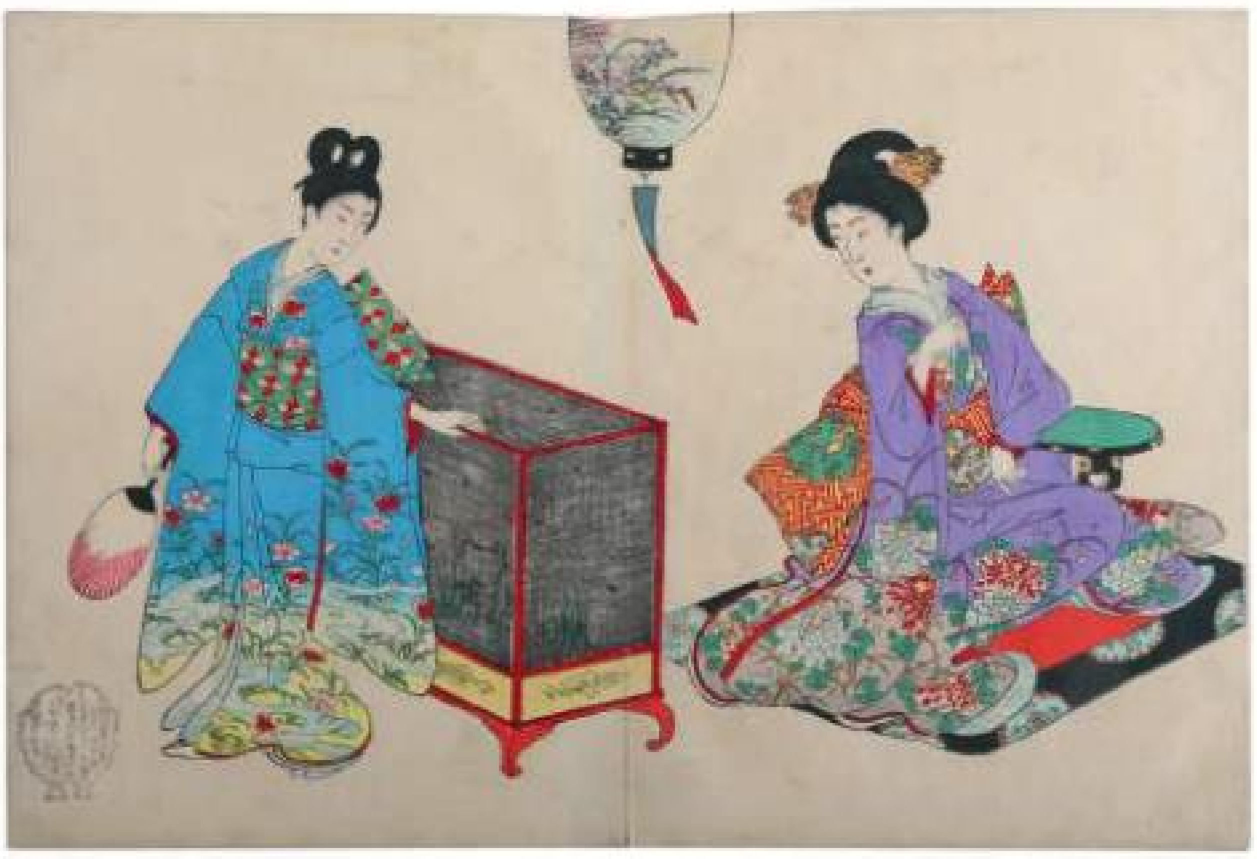
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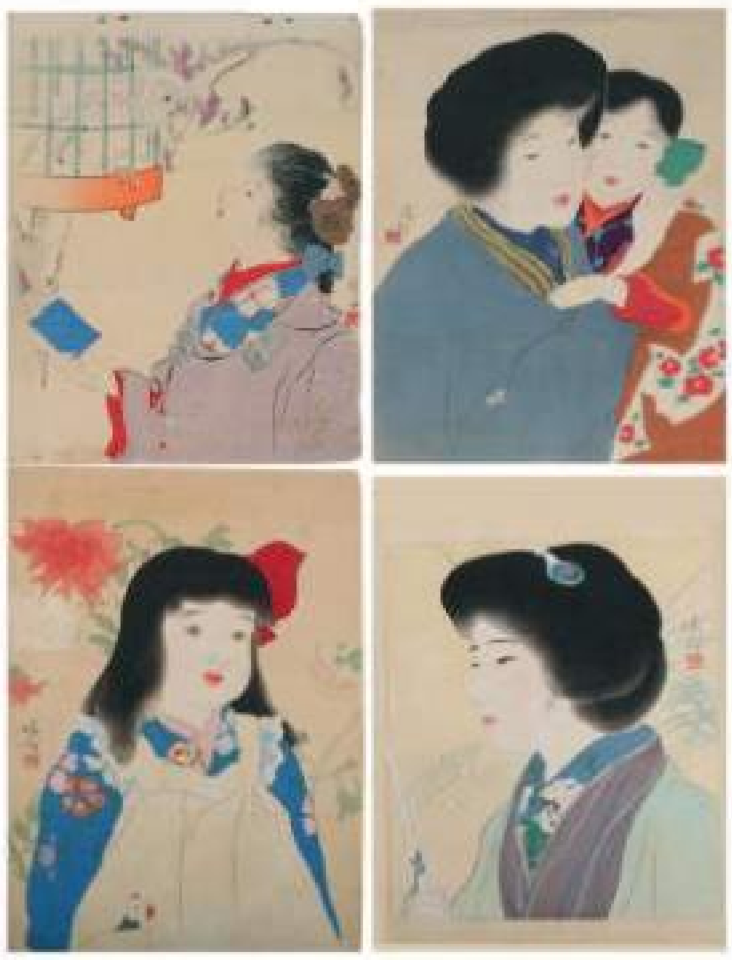
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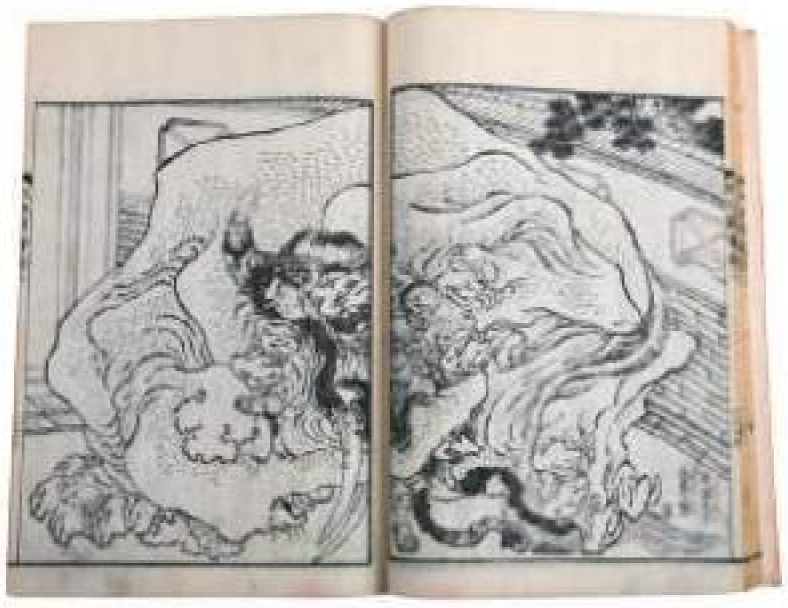

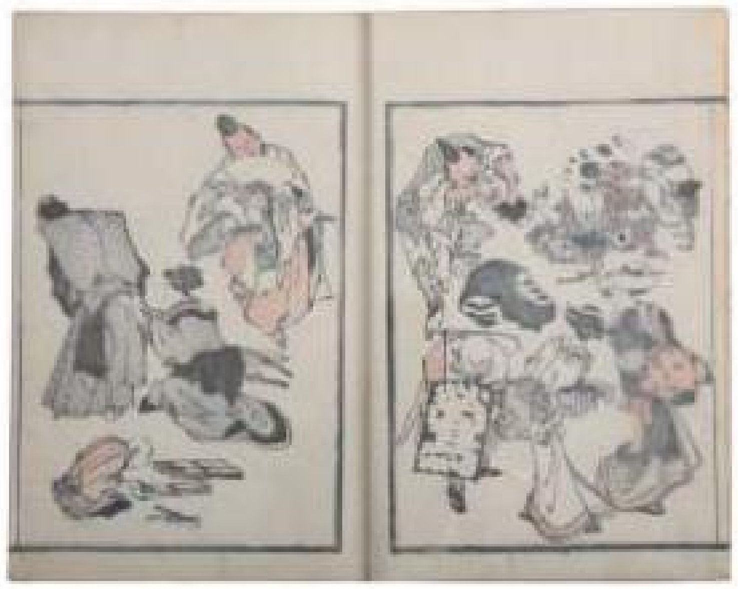

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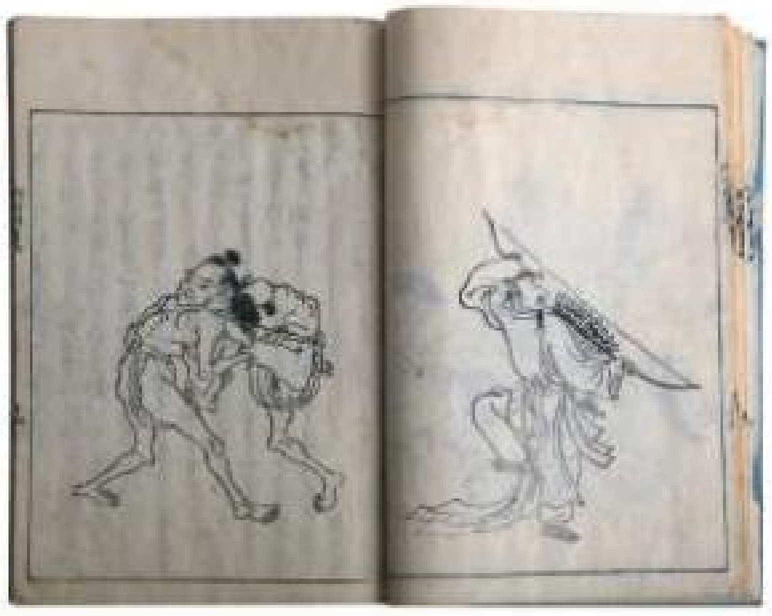

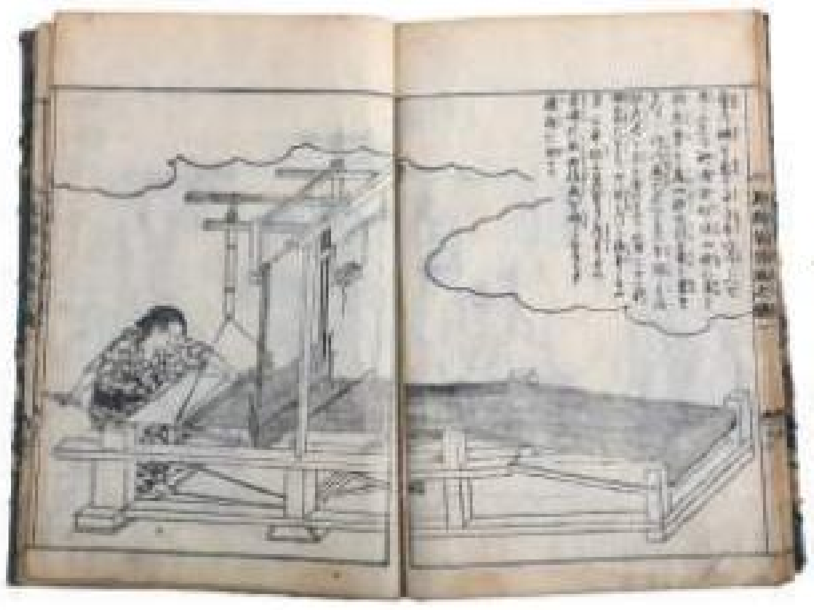

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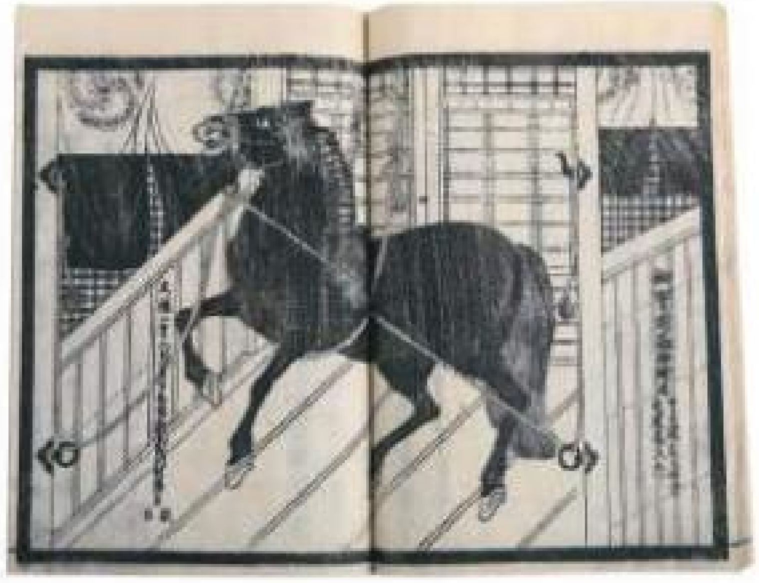
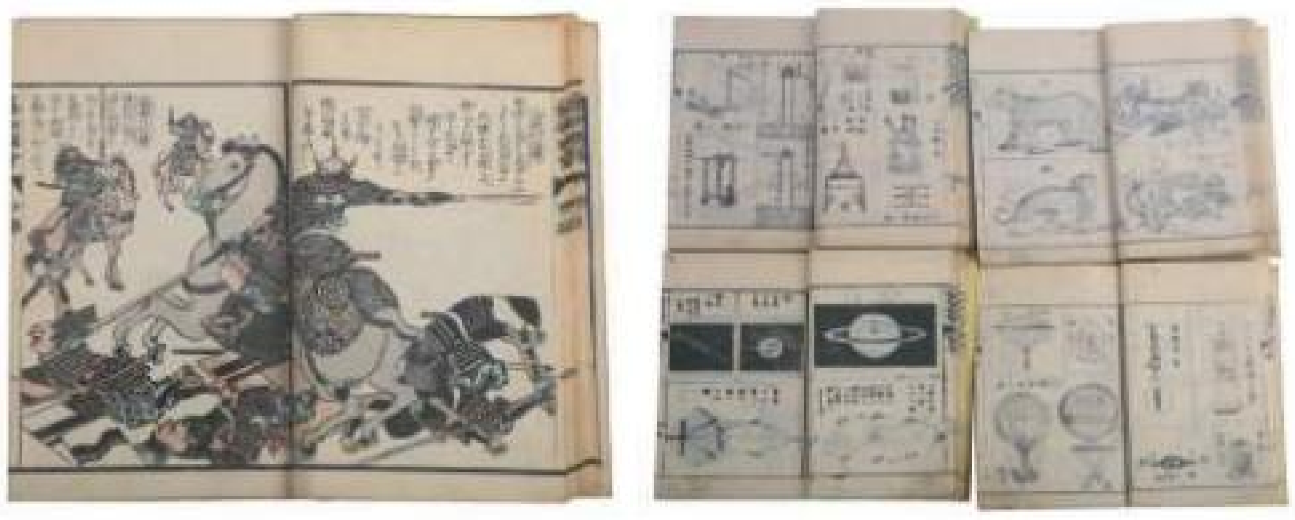




466 (part)

461

THREE ILLUSTRATED BOOKS BY HOKUSAI.

'*Denshin Kaishu Hokusai gakyo*' (Transmitted from the Gods, mirrors of pictures by Hokusai), the colophon giving date *Tempo* 5 (1834), 25.5 x 18cm, '*Shaka Goichidai zue*' (The Life of Shakamuni Illustrated), vol. 2, 25.7 x 18.2cm, and '*Ehon Kanso gundan*' (Illustrated Narratives of War of Han and Chu), Vol.10, dated, *Tempo* 14 (1843), 23 x 16cm. (3)

£600-800

葛飾北斎挿絵本　3冊

462

HOKKEI AND HOKUSAI.

'*Hokkei Manga*' (Comic sketches by Hokkei) Vol.1, printed in ink and slight pink, published by Eirakuya Toshiro, 22.8 x 15.7cm and '*Fugaku Hyakkei*' (The Hundred Views of Fuji) Vol.2, Meiji edition, dated *Meiji* 9 (1876), the publisher, Katano Toshiro, 24.5 x 16.2cm. (2)

£200-300

版本2冊　北渓、北斎

463

TOBA-E BOOK AND OTHERS.

'*Keihitsu Toba kuruma*' (A Wagon of Comic Sketches, Toba Style), three vols. bound in one, twenty-six double-page, two single-page illustrations, dated *Kyoho* 5 on the colophon, but of later edition, 25.6 x 18cm, '*Kanden Kohitsu*' (A Collection of Essays by Ban Kokei), 4 vols. a complete set, illustrated by Tanaka Nagon, the colophon of vol.4 giving date *Kyoho* 1 (1801), 25.6 x 18cm. (5)

£300-400

版本5冊　鳥羽絵他

464

THREE ILLUSTRATED BOOKS.

18th Century.

'*Miyako meisho zue*' (Pictures of famous places in Kyoto), 1 vol. and '*Shui Miyako meisho zue*' (Supplement pictures of famous places in Kyoto), 1 vol., both published by Akizato Rito, illustrated by Takehara Shunchosai, 26 x 18.5cm, '*Ehon Nazashi takara*', by Tachibana Morikuni, 22.4 x 15.7cm. (3)

£250-300

名所絵本　3冊

465

THREE ILLUSTRATED BOOKS.

'*Itsukushima hengaku shakuhon*' (The Ema Paintings at Itsukushima Shrine) published by Komeya Heisuke, designed by various artists, 25.5 x 18cm, '*Shinsho senjimon*', one thousand Chinese character text, dated *Bunkyu* 3 (1863), 26.2 x 18cm, *Gasen*, the motifs of classic Japanese and Chinese pictures, two volumes bound in one, illustrated by Hayashi Moriatsu, dated *Kyoho* 6 (1721), 25 x 17.5cm. (3)

£250-300

版本3冊

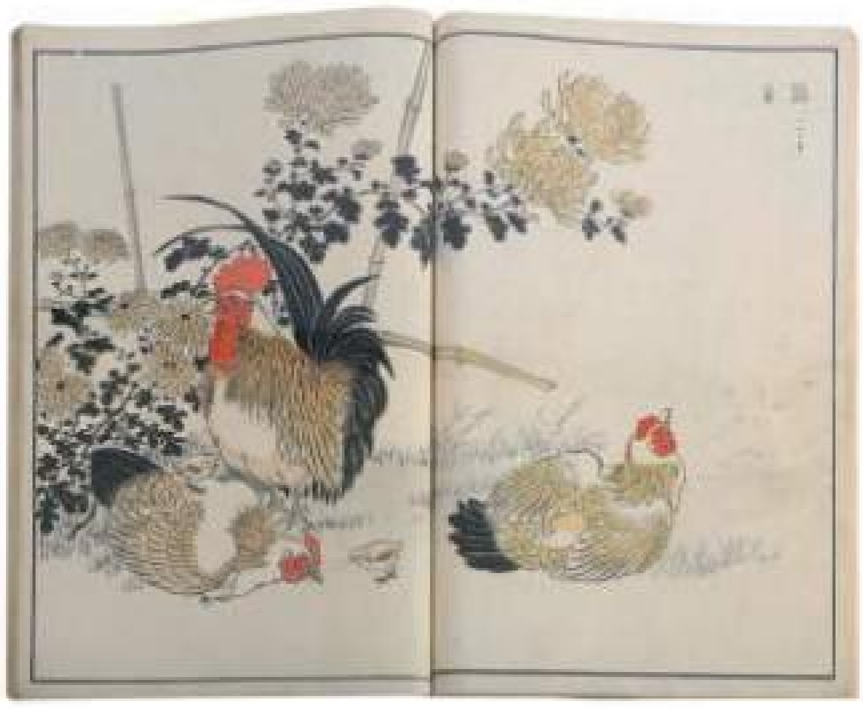
466

NINE ILLUSTRATED BOOKS.

Including '*Hakubutsu shinpen yakukkai*', 5 vols. on natural history, science, and technology, Meiji period, 18 x 12cm, '*Budo Geijyutsuhiden zukai*', (Martial way, the art of fighting), illustrated by Utagawa Kuniyoshi, and three other books. (9)

£300-400

版本



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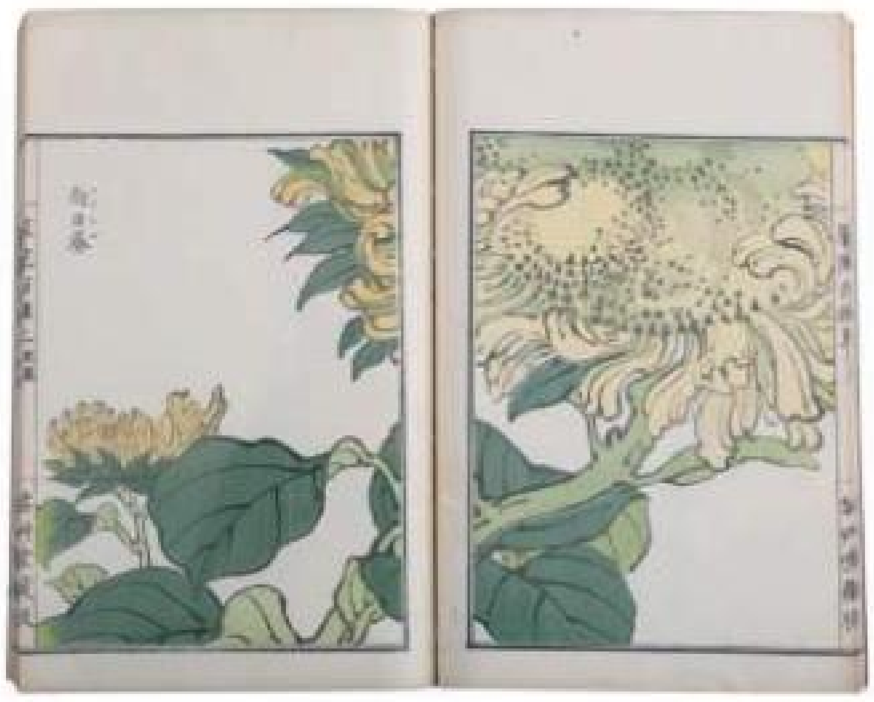

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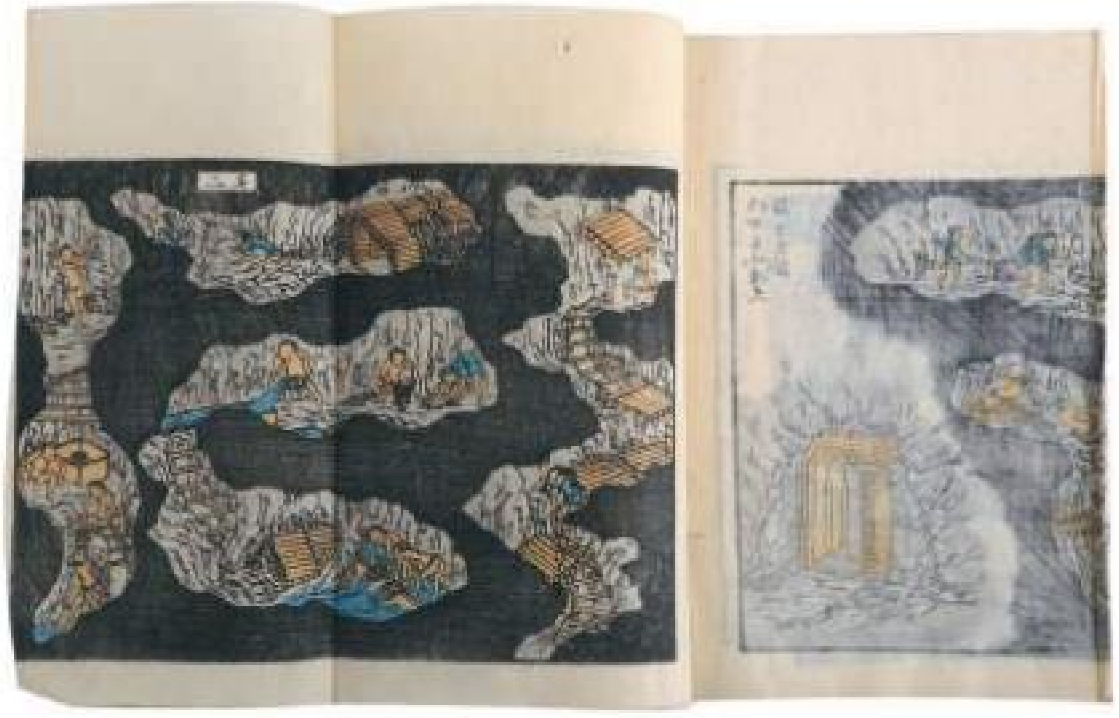
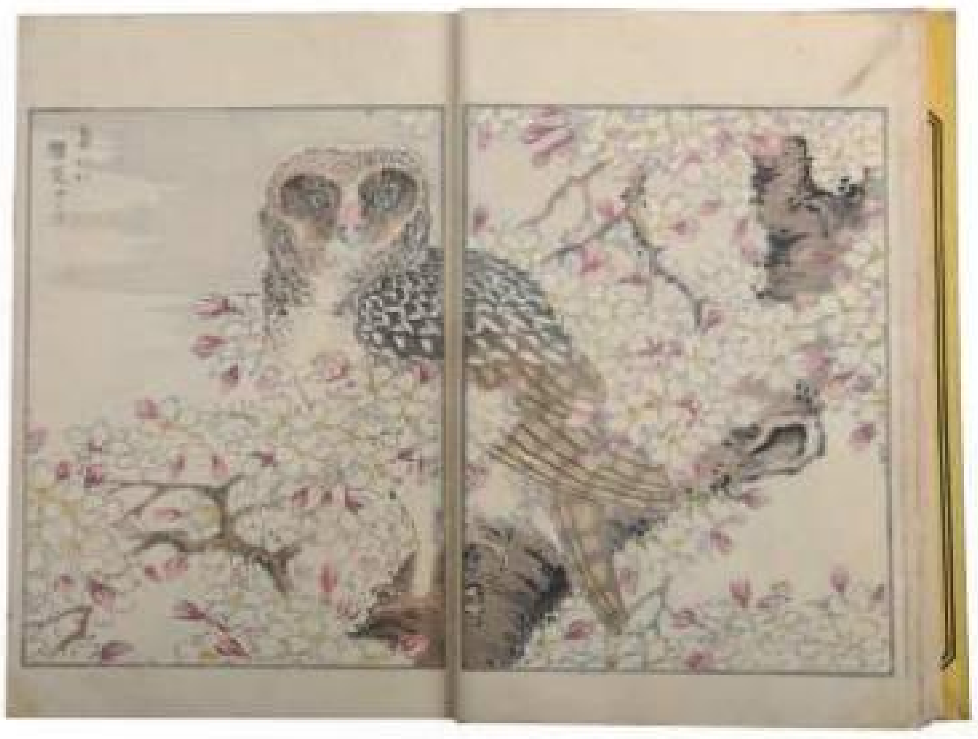


471 (part)

467
BUNREI, KEINEN AND OTHER.
19th/20th Century.
'*Bunrei gafu*' (Picture Book by Bunrei), forty-four single, eleven double-page illustrations, dated *Meiji* 18 (1885), published by Homushokai, 37.5 x 25cm, '*Keinen Kacho gafu*' (Album of Birds and Flowers by Keinen), the spring volume, twenty-two single, nine double-page, illustrations, each numbered in the Western numerals, the colophon bearing the publisher's name Nishimura Sozaemon, the artist, Imao Keinen, date Meiji 24, 37 x 27.5cm, and a collection of twenty-six drawings in ink and slight colour, by anonymous artist, dated *Taisho* 1 (1912), 16 November, each approx. 39 x 27cm.

£600-800

前川文嶺、今尾景年 他　画帳２冊他



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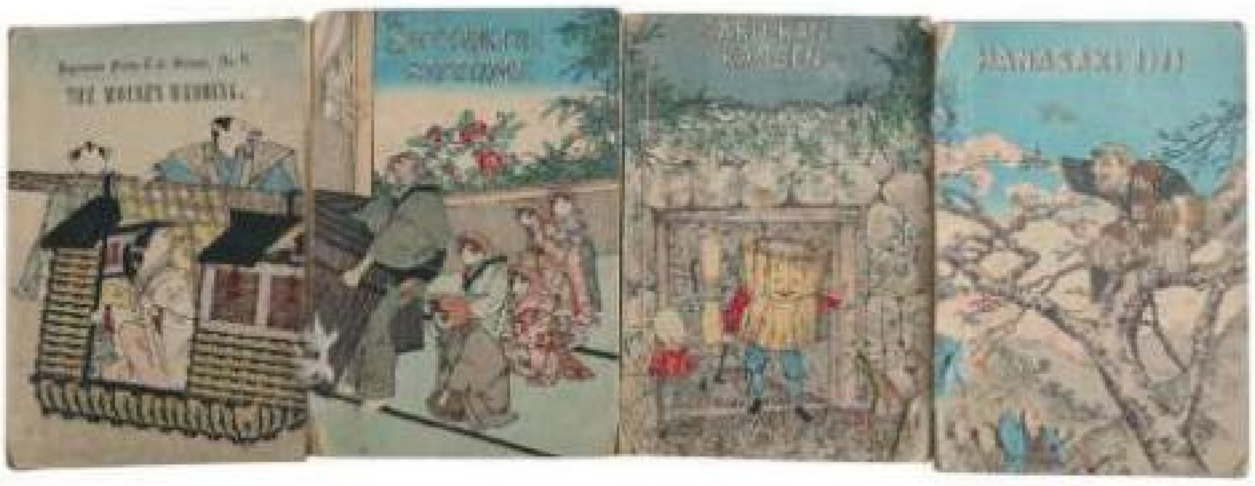


470 (part)

468
THREE ILLUSTRATED BOOKS.
'*Shucho gafu*' 1 vol. thirty-eight page illustrations including eleven double-page designs of birds, illustrated by Numata Kashu, published by Kinkado, dated *Meiji* 18 (1885), 25.2 x 18cm, '*Meika gafu*' (Pictures of Famous Painters), 27.4 x 18.7cm, '*Soka Hyakushu*' (One Hundred Flowers and Plants), 1vol. 24.2 x 16.5cm. (3)

£250-350

版本3冊

469
FOUR ILLUSTRATED BOOKS.
Meiji period.
Entitled '*Soka haykushu*' (One Hundred Flowers and Plants), by Kono Bairei and Kono Seiko, published by Unseido, 24.4 x 16.5cm. (4)

£300-400

梅嶺他　版本4冊

470
TEN ILLUSTRATED BOOKS.
Five volumes of fairy tales including the Mouse's Wedding, *Hanasaka Jiji, Saru. Kani kassen,* three volume of '*Seiyo dochu hizakurige*' (Shank's Mare Round the West), a parody of the humorous novel *Tokaido hizakurige*, by Kanagaki Robun, illustrated by Yoshiiku, 18.5 x 12.7cm, one volume '*Nihon Rekishi gacho*' and '*Yamatoinkaku*', a parody of the legend of Amaterasu. (10)

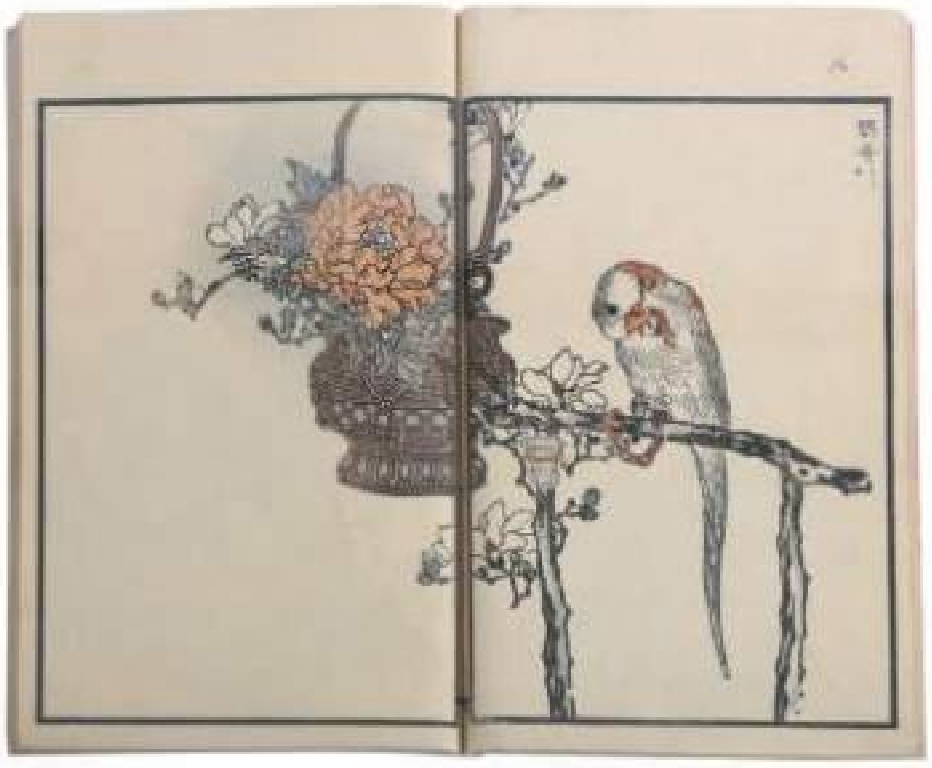
£400-500

半本１０冊

471
TWO ILLUSTRATED BOOKS AND TWO MAPS.
'*Echigo tekishi*' (A Selective History of Echigo Province), two volumes, including some fold-out illustrations of landscapes, published by Suzuta Heizo, dated *Meiji* 10 (1877), 22.2 x 14.5cm, a reproduction map of Japan '*Dai Nippon Gyotei Daiezu*' and a map of Kyoto, dated *Meiji* 28 (1895), published by Fugetsu Shozaemon. (5)

£200-300

版本、地図



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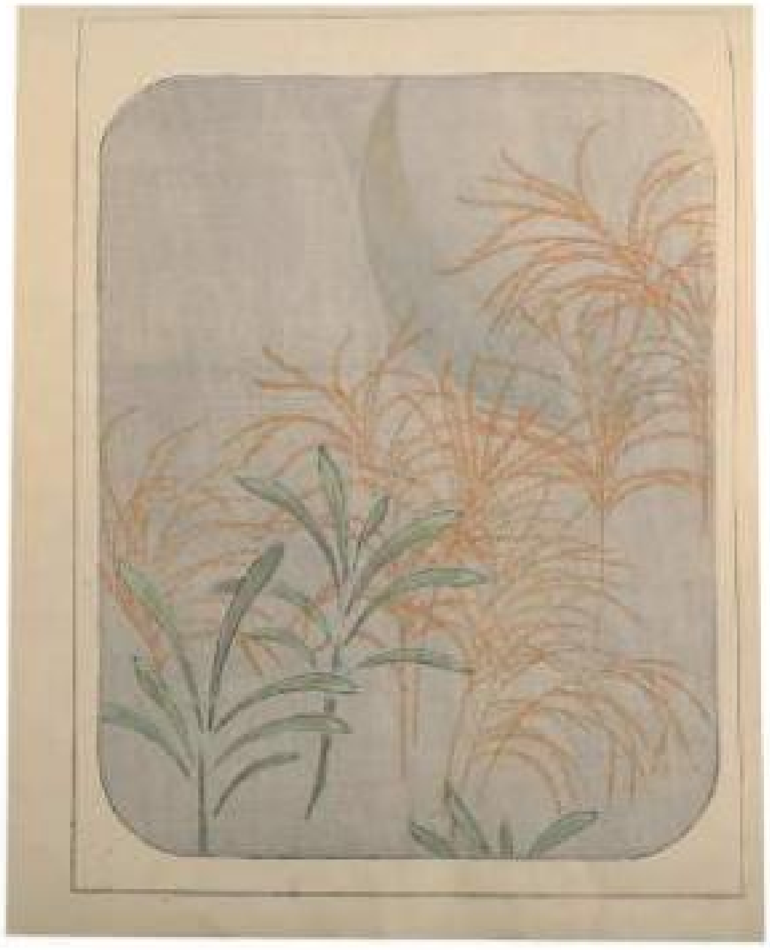

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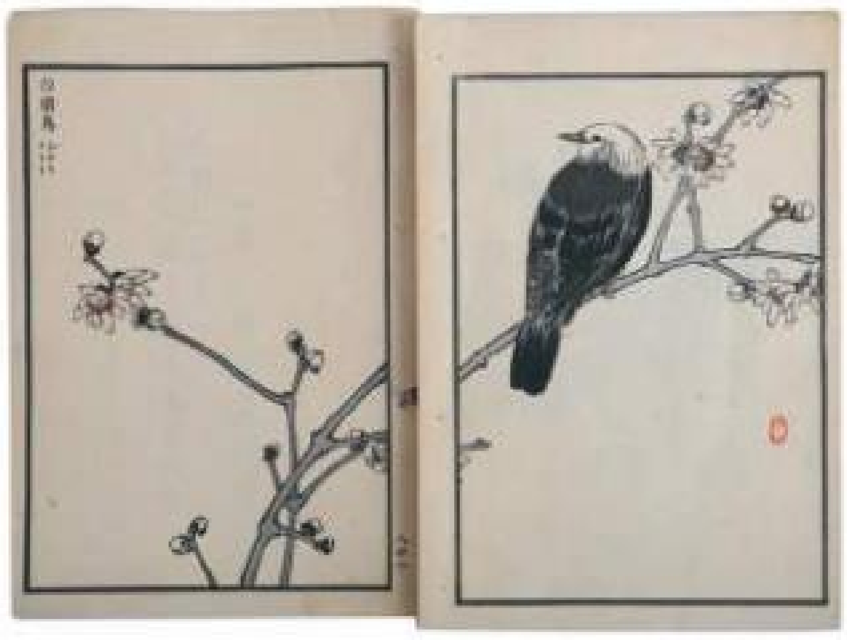

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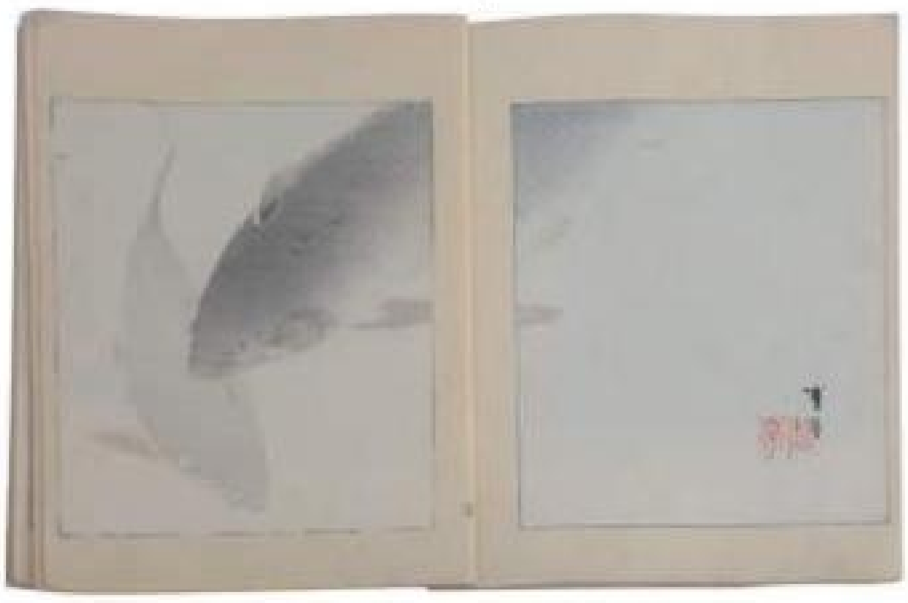

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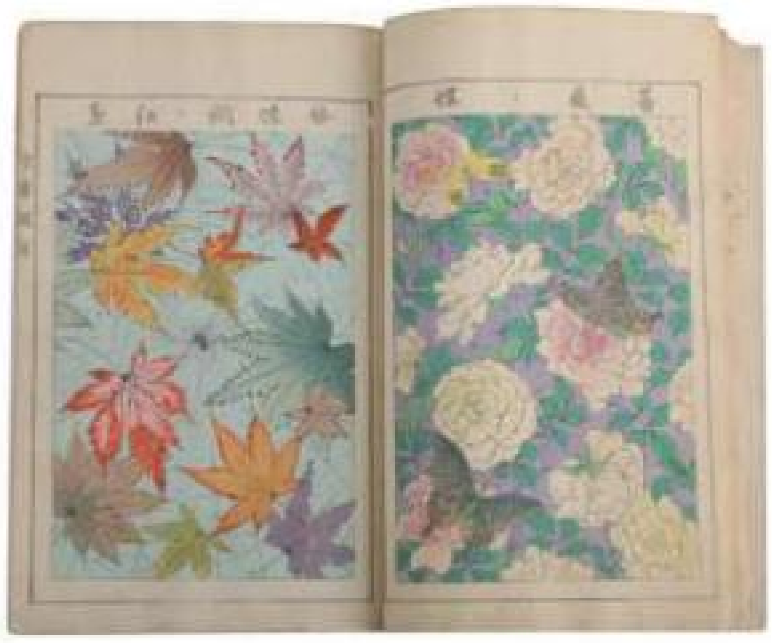


476 (part)

472
BAIREI AND OTHERS.
Meiji period.
'Bairei Hyakucho gafu' (An Album of One Hundred Birds by Bairei), 3 vols. 25 x 16.5cm, *'Shichijyuni ko Meika gacho'*, eighteen double-page illustrations of flowers and plants, with a seal mark *Kose Shoseki* 25.4 x 18.5cm. (4)

£350-450

媒嶺百鳥画譜3冊、七十二候名花画帳一冊

473
BAIREI AND OTHERS.
'*Bairei Hykucho gafu*' (An Album of one Hundred Birds by Bairei), one volume only, dated *Meiji* 14 (1881), the publisher Okura Magohei, 24.5 x 17cm, *'Soka Hyakushu'* (One Hundred Flowers and Plants) designed by Kono Bairei and Kono Seiko, the colophon dated *Meiji* 34 (1901), the publisher's name Unsodo and Yamada Naosaburo, 24.4 x 16.2cm. (3)

£250-350

梅嶺他　版本3冊

474
THREE ALBUMS OF PRINTS PUBLISHED BY UNSODO.
'*Kyoto Meisho gafu*' (Famous Scenic Spots in Kyoto), twelve prints after the paintings by various artists including Takeuchi Seiho, Hara Zaisen, Morikawa Sonbun, published by Unsodo, dated *Taisho* 3 (1914), 24 x 32cm, '*Chuko Meijjin gafu*' mounted with twelve prints after paintings by various artists including Okyo, Keibun, and Tetsuzan, published by Unsodo, dated *Taisho* 3 (1914), 24.5 x 32.2cm, '*Miyo no hana*' Vol.8, dated *Meiji* 27 (1894), thirteen prints including one designed by Kamisaka Sekka, 23 x 31cm. (3)

£250-350

画帳3冊

475
THREE ILLUSTRATED BOOKS.
'Bijyutsu sekai' (World of Art) volume 9, 10, and 12, edited by Watanabe Seitei, published by Shunyodo, dated *Meiji* 24 (1891), 24.4 x 15.7cm. (3)

£250-300

版本３冊

476
AN ILLUSTRATED BOOK.
'*Kyoka zuan*' (Flower Designs of Kyoto), 1 Vol. Illustrations of textile patterns by Hasegawa Keika, published *Meiji 30 (1897), 24.2 x 16.5cm.*

£200-300

版本

477 (part)

478 (part)

477

A COLLECTION OF LARGE SIZE REFERENCE BOOKS ON JAPANESE ART.

Including: Anderson, *The pictorial Arts of Japan*, *Ukiyo-e Masterpieces in European Collections, Victoria and Albert Museums Vol. I, Vol.II*, Roger Keys, *The Art of Surimono*, Speiser, *Kuniyoshi*, Juzo Suzuki, *Kuniyoshi.*

Provenance: from the library of Basil William Robinson (1912-2005).

£200-300

美術参考書

478

A LARGE COLLECTION OF REFERENCE BOOKS ON JAPANESE ART AND AUCTION CATALOGUES.

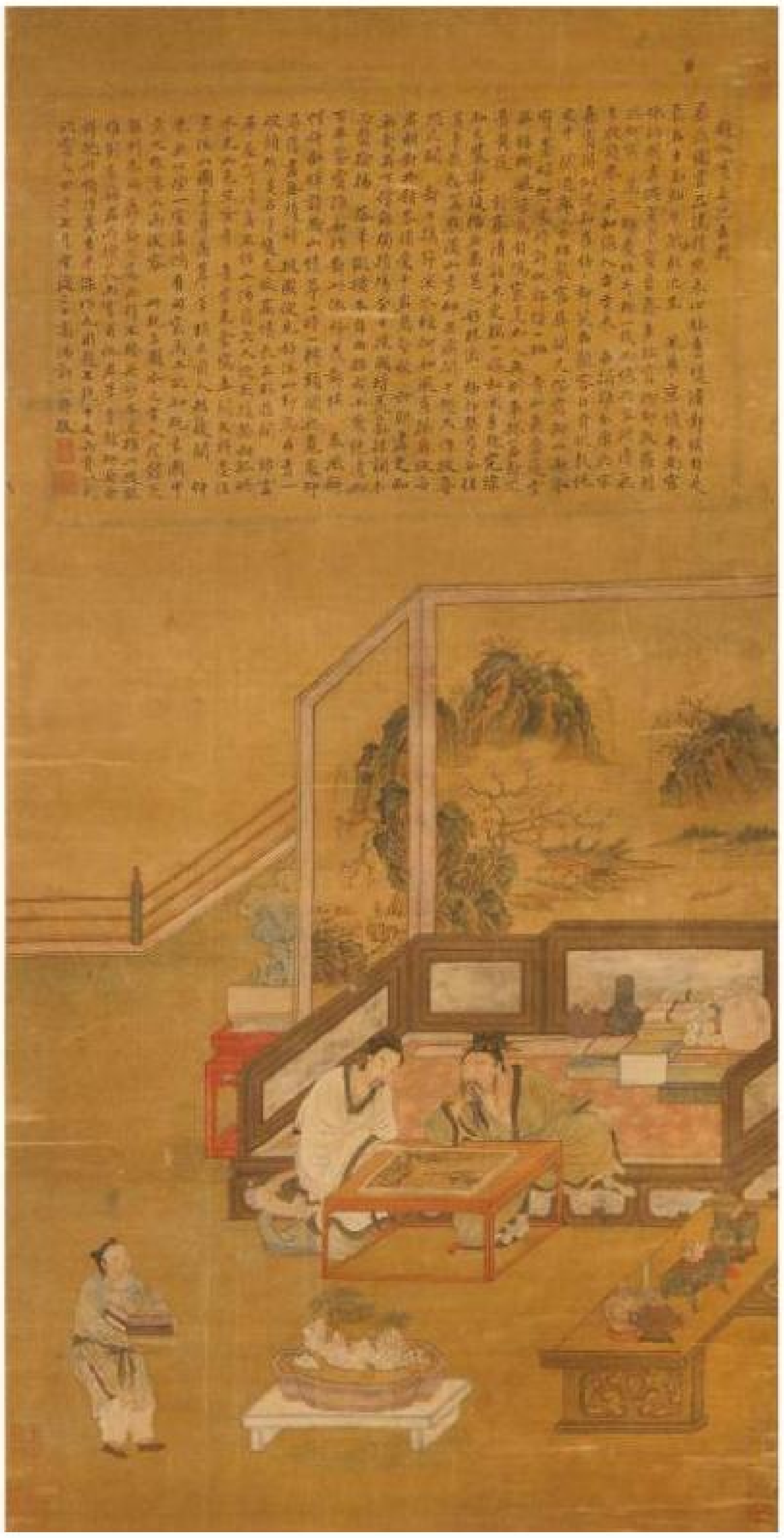
Including W.G. Aston, *Nihongi* (Chronicles of Japan from the earliest times to A.D.697) published by Kegan Paul 1896, Koop and Inaba, *Japanese Names and How to Read Them*, Hartshorne, *Japan and Her People*,1902, Chamberlain, *Things Japanese* 1905, Brinkley, Nanjo, Iwasaki *Japanese - English Dictionary* published by Sanseido 1896. Tosa Hidenobu,*Butsuzo Zue*, woodblock printed illustrations of Buddhist deities, Osaka 1786, numerous journals, exhibition catalogues, and auction catalogues. (Qty)

Provenance: from the library of Basil William Robinson (1912-2005).

£200-300

Fine Chinese Paintings

Monday 20th May, 10am



CHOU YING (attributed to, circa 1494 – 1552)
Literary Gathering, ink and colour on silk, Chinese hanging scroll painting, silk case

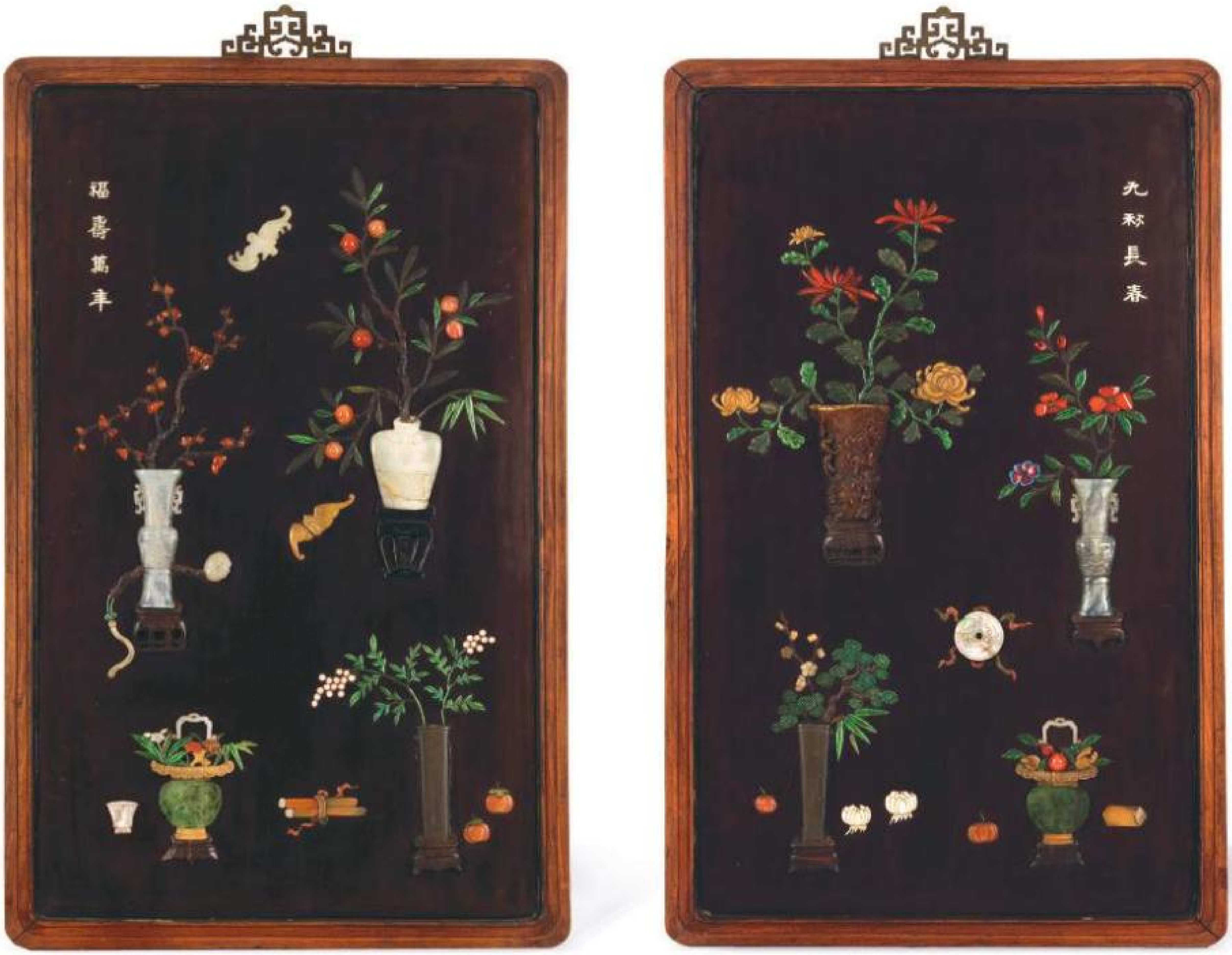
Provenance: Collection of Gustav Amann (1882 – 1940), reputedly a gift from Chiang Kai – shek (1887 – 1975) in the 1920s, thence by descent to the present owners.
Estimate **£4,000-6,000**

ENQUIRIES
Head of Asian Art, Lazarus Halstead
lazarus@chiswickauctions.co.uk

• AUCTIONS •
chiswick

Wood Speaks:
From Furniture to Scholar's Treasures

Monday 20th May, 3pm



A PAIR OF CHINESE HARDSTONE AND RHINOCEROS HORN-INLAID WOOD 'TREASURES' PANELS
Qing Dynasty, 19th Century, incorporating earlier elements.
95 x 59cm. (2)

Provenance: formerly from the Liechtenstein Princely collection, by repute, acquired in Vienna in 1958.
Estimate **£800-1,200**

ENQUIRIES
Head of Asian Art, Lazarus Halstead
lazarus@chiswickauctions.co.uk

AUCTIONS
chiswick

Designer Handbags & Fashion

Wednesday 15th May, 1pm

Hermes Feu Niloticus Crocodile Kelly Pochette

Estimate **£12,000-18,000**

ENQUIRIES
Head of Designer Handbags & Fashion, Meg Randell
meg@chiswickauctions.co.uk

AUCTIONS
chiswick

Watches

Thursday 13th June 2019

Rolex
An Extremely Rare and Fine Dragon Cloisonné Enamel Dial
14K Yellow Gold Automatic Wristwatch Bauble Case, 1949

ENQUIRIES
Head of Watches, Tomas Aznar
tomas.aznar@chiswickauctions.co.uk

International Antiques Fair
國 際 古 玩 展

香港會議展覽中心 - 展覽廳5BC
Hong Kong Convention and Exhibition Centre - Hall 5BC

貴賓預展 VIP Preview : 5/24 | 公眾展覽 Open to Public : 5/25 - 28

展會活動
- 古玩現場鑑定 • 專題講座 • 導賞團
- 特別展覽： 閑事與雅器 - 泰華古軒 藏古代琉璃珍品
  美感與信仰 - 民藝及日本藝術精粹

EVENTS
- Antiques Appraisal • Lectures • Guided Tours
- Special Exhibitions : Graces of Ancient Glassware - *Treasures from PT Collection*
  Beauty and Faith: Mingei and the Essence of Japanese Art

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Terms and Conditions for Buyers at Chiswick Auctions

1. BEFORE THE SALE

1.1 Agent for the seller

Unless otherwise agreed, Chiswick Auctions Ltd, hereafter referred to as CA LTD acts as agent for the seller. The contract for sale of the property is therefore made between the Seller and the Buyer.

1.2 Definitions

For the purposes of the current Terms and Conditions, the Seller shall be defined as the owner of the Goods. It is implied that the Seller is the legitimate owner and is authorised to sell the Lot.

The Bidder is any registered person participating in the auction, and the Buyer is the successful Bidder for a particular Lot.

The Lot means the item(s) put up for sale by CA Ltd and to which the present Terms and Conditions apply.

1.3 Catalogue descriptions

Any representation in any catalogue or otherwise as to the origin, date, age, attribution, genuineness or estimated selling price of any lot is a statement of opinion only. Such statements do not constitute a representation warranty or assumption of liability by CA Ltd in relation to the Lot. Any prospective Buyer should satisfy themselves prior to the sale as to the reliability of the catalogue description.

The absence of mention related to prior restorations in the Catalogue descriptions does not imply that the good is exempt thereof.

Photographs of any Lot provided by CA Ltd are for indicative purposes only and are not deemed to be a precise representa-tion of the said Lot. The Buyer is advised to seek independent expert advice in order to be assured of the authenticity and true state of the good.

1.4 Inspection

Prior to auction, prospective purchasers are strongly advised to personally examine personally any property in which they are interested to satisfy themselves in relation to matters which may concern them.

1.5 Condition report

CA Ltd may issue a Condition Report on request prior to the sale.

This Condition Report is for identification purposes only and cannot be considered as giving a precise account of the Lot's true state. Thus, some imperfections and faults may not be accounted for in the Condition Report. As aforementioned, and in the absence of any contractual value of the Condition report, it is the Buyer's sole duty to inspect in person the Lot in order be assured of its true condition and CA Ltd shall not be responsible for assertions within the Condition Report hereto.

1.6 Electricals

All electrical items are sold as seen and CA Ltd offers no guarantee as to the working condition of such items or their safety.

It is the Buyer's duty to take necessary steps to be assured that the Lot is safe for normal use.

1.7 Estimates

Estimates are based on various factors inherent to the situation of the market at the time of the sale, as well as considerations such as the condition, rarity, or quality of the item etc. Estimates are only indicative and represent the opinion of CA Ltd. Estimates provided by CA Ltd cannot constitute a guarantee as to the value of the good. Subsequently, goods may sell at prices lower or higher than the provided estimates.

1.8 Reserves

Many Lots are offered subject to a reserve, which is the confidential minimum sale price. The reserve will never exceed the low estimate printed in the catalogue. CA Ltd may open the bidding on any Lot below the reserve by placing a bid on behalf of the seller, and may in their discretion continue to bid up to the reserve price. This can be achieved by bidding in response to other bidders or alternatively by placing consecutive bids.

1.9 Registration to the sale

New bidders will need to register prior to the sale. It is strongly advised bidders register at least 24 hours before the sale. Registration thereafter shall be at the auctioneer's entire discretion.

International bidders may be required to register 48 hours before the sale and to submit bank details.

A deposit may be requested prior to each sale.

Failure to register shall result in the impossibility for the bidder to purchase a Lot.

1.10 Proof of identity

Bidders not previously known to CA Ltd will be required to provide:

- Official proof of identity in the form of a passport or photocard driving licence. No other forms of ID are acceptable.
- Proof of address of main residence. Only official documents showing name and address will be accepted.
- Both landline and mobile telephone numbers
- A bank reference for foreign bidders may be requested
- Corporate clients will have to provide a certificate of incorporation prior to the auction, along with the representative's ID in accordance with the abovementioned requirements for proof of identity.

Any Bidder that does not match the provided identity for registration may not purchase during the sale.

2. DURING THE SALE

2.1 Attendance at auction

Attending the auction in person is recommended.

CA Ltd has the right in their absolute discretion to refuse participation in any auction, to reject any bid, and to refuse admission to the premises.

Bidders are not obliged to be present in person at the auction.

Absentee bidders shall be required to make necessary arrangements with CA Ltd prior to the sale.

2.2 Personal bidding

Bidders attending the auction in person shall be required to collect a number plate prior to the sale.

2.3 Commission bids

CA Ltd will use reasonable efforts to carry out Commission bids received by them prior to the sale for the convenience of clients who are not present at the auction in person. Execution of Commission bids is a free service provided to help clients and CA Ltd does not accept liability for any failure to execute a Commission bid or for errors and omissions in connection with it.

Commission bids shall be executed at the lowest possible price, subject to competing bids and reserves. Although CA Ltd will endeavour to inform Buyers, it is the Buyer's responsibility to check if they have been successful in purchasing a Lot.

In the event of multiple commissions at the same price, the commission set at the older date shall be taken into account.

2.4 Telephone bids

If a bidder is not able to attend in person an auction, CA Ltd will use reasonable efforts to contact prospective Buyers who make arrangements prior to commencement of the sale to bid by telephone.

CA Ltd cannot be held responsible in the event of issues affecting connectivity, resulting in the loss of a chance of purchasing the Lot for the Bidder.

2.5 Internet bids

Some sales may be available to internet bidding, as well as personal attendance. In this event, CA Ltd shall not be held responsible for issues affecting connection.

2.6 Bidding on behalf of someone

A Buyer may bid by proxy. In this event, proof of identity of both the Buyer and the proxy must be communicated to CA Ltd prior to the sale. A copy of the mandate shall also be required.

2.7 Bidding on an item

Bid incrementing is at the auctioneer's entire discretion.

2.8 Video transmission

For the purpose of the sale, Lots may be displayed on video during the auction. In the event of transmission issues, CA Ltd shall not be held responsible for any subsequent outcome.

2.9 Online-only auctions

Some auctions may be available to bidders only through an online platform. In this event, Buyers have a 14 day period at reception of the Lot to withdraw from the sale, in accordance with EU Consumer Law.

2.10 Dispute resolution during the auction

Any dispute shall be settled at the auctioneer's absolute discretion. Under no circumstances will a sale be cancelled after the fall of the hammer, except at the auctioneer's entire discretion.

3. CONTRACT FORMATION AND EFFECTS

3.1 Contract of sale

The contract of sale is between the Buyer and the Seller.

The Buyer shall be the bidder at the highest price at the fall of the hammer. The sale is deemed complete once the auctioneer announces its completion by the fall of the hammer and the contract shall be binding thereafter between the Buyer and the Seller and CA Ltd.

When a Buyer purchases multiple Lots, each Lot is the subject of a separate contract of sale.

3.2 Transfer of property

Property of the goods shall pass to the Buyer only once CA Ltd has received full payment for the goods, this includes the price at the fall of the hammer as well as Buyer's premium, relevant taxes, and costs in relation to shipping.

3.3 Transfer of risks

Purchased Lots shall be at the Buyer's risk in all respects from the fall of the hammer, and neither CA Ltd nor their agents shall be responsible for any loss or damage of any kind, whether caused by negligence or otherwise.

3.4 Cancellation of the sale

At the fall of the hammer, the contract is formed between the Buyer and CA Ltd and is binding thereafter.

Under no circumstances can the Buyer cancel the sale.

CA Ltd may at its entire discretion, during or after the auction, cancel the sale of the Lot or reoffer and resell the Lot if it becomes aware of any error or dispute of any nature, whether or not title has passed to the Buyer, and up to a period of 6 months after the said sale.

Grounds for cancellation under the present section shall include but not be limited to any dispute relating to the attribution or provenance of the Lot, ownership and title, fraud or deceit, lack of relevant licences or certificates, any subsequent changes in domestic or international legislations restricting the sale of export of goods etc.

In the event of internet-only auctions, the Buyer shall have a 14 day right to retract, after reception of the Lot, under EU Consumer Law. Public auctions are not covered by this right to retract.

4. AFTER THE SALE

4.1 Payment

All purchased lots must be paid for on the day of the auction. Commission bids must be paid for no later than the day after the auction. Payment must be in cash, debit, credit card or bank transfer. Cheques are not accepted.

Cash payments shall not be receivable for amounts over €10,000, regardless of the payment being for one or multiple Lots.

Payments made by someone other than the registered Buyer shall not be accepted.

Title will not pass to the Buyer until CA Ltd has received all amounts due to them in cleared funds even if the Lot has been released to the Buyer.

4.2 Buyer's Premium

The Buyer will pay CA Ltd a premium of 25% on the hammer price plus VAT on that commission on the first £500,000 and 12% plus VAT on the balance thereafter. A Buyer's Premium of 19.5% plus VAT is charged on Wine & Spirits Lots.

The VAT payable varies by symbol as below:

No Symbol: The standard rate of VAT is charged on the premium under the Auctioneers Margin Scheme in accordance with Art. 333 of 2006/112/EC. Standard UK VAT will be charged on the buyers' premium and invoiced on an inclusive basis.

†: Normal VAT rules apply and the standard rate of VAT will be charged on both hammer price and premium.

*: These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on the invoice.

In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; and

(b) export the lot from the EU within 30 days of collection for * lots and 3 months of collection for all other lots and immediately afterwards provide us with satisfactory proof of export.

(c) Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our Finance team. A processing fee of £35.00 per invoice is charged to check shipping/export documents.

(d) No VAT amounts or Import VAT will be refunded where the total refund (after deducting the processing fee) is under £35.

4.3 Taxes

The Buyer is responsible for paying VAT on any Lot, above hammer price and Buyer's premium. The rate applicable shall be the legal rate at the date of the sale.

Goods such as books and antique books, music, maps and charts etc. are subject to zero-rated VAT.

In addition, any import taxes that may be incurred shall be paid by the Buyer above hammer price, VAT and Buyer's premium. The present paragraph applies in particular to imports within the United-States and Australia. The Buyer is advised to verify such matters prior to the sale.

4.4 Artist Resale Rights / Droit de Suite

Lots marked with 'ARR' may be subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or to the artist's heir each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death. Royalties are calculated on a cumulative sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to Lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single Lot is the sterling equivalent of €12,500. Royalties for Droit de Suite are as follows:

- From 0 to €50,000 4%
- From €50,000.01 to €200,000 3%
- From €200,000.01 to €350,000 1%
- From €350,000.01 to €500,000 0.5%
- Exceeding €500,000 0.25%

4.5 Remedies for non-payment

If the Buyer fails to make full payment in cleared funds within the time required as aforementioned, CA Ltd shall be entitled to exercise any one or more of the following rights or remedies additional to such other rights or remedies available:

- To cancel the sale
- To charge interest at 4% per annum above the base rate of Lloyds Bank Plc.
- To resell the Lot on such terms by auction or otherwise entirely at CA Ltd's discretion. The Buyer will be liable for all costs including legal fees incurred in the sale and will remain liable for any shortfall arising upon sale.
- To offset against any sums which CA Ltd may owe the Buyer the outstanding sums unpaid by the said Buyer
- Where the Buyer owes sums to CA Ltd in respect of different transactions, to discretionarily apply any sum paid by the Buyer for discharge of any owed sums.
- To refuse entry to the Buyer at any future auction and/or reject any future bids by the Buyer and/or seek a deposit from the Buyer entirely in the discretion of CA Ltd.
- To exercise a lien over the Buyer's property in the possession of CA Ltd as collateral for any outstanding sums owed and to exercise all the rights and remedies of a person holding security over any such property, whether by way of pledge, security interest or in any other way to the extent permitted by Law.
- To commence legal proceedings for the recovery of the total amount due together with interest, legal fees and costs.
- To take such other action as is permissible by Law and in the discretion of CA Ltd.

4.6 Collection

Purchased Lots can be collected from the auction room after the sale has ended or between 10am and 6pm up until close of business on the Friday following the sale. Special arrangements may be made for collection on Saturday at CA Ltd's discretion.

4.7 Storage

CA Ltd offers a discretionary 14 days free storage on purchased Lots from the date of the sale. Thereafter Lots not collected shall incur storage charges of £5.00 per lot, per day or part thereof. CA Ltd shall be entitled to retain purchased Lots sold until all sums due have been paid to CA Ltd. If any purchased lot remains uncollected 21 days after the sale, storage charges shall thereafter be £10 per day and CA Ltd shall, in accordance with the Law, have the right to sell the purchased Lot to recover payment of storage charges outstanding. Any balance proceeds of sale received after payment of all sums outstanding and due to CA Ltd shall be held for the account of the Buyer.

4.8 Shipping

Any shipping costs that may arise subsequently to the sale shall be at the Buyer's expense. Such costs may include but not limited to postage, import and export permits where required and any other licence necessary for goods to be shipped outside of the European Union.

CA Ltd does not offer insurance for shipping. However, CA Ltd may arrange insurance upon the Buyer's request and at the Buyer's expense. CA Ltd cannot be held responsible for any damages that may be incurred to goods prior to the fall of the hammer.

4.9 Loss or Damage

CA Ltd does not accept liability for loss or damage occurring to Lots after the sale. CA Ltd will use reasonable efforts when handling packing and shipping of Lots purchased, but shall not be responsible for any loss or damages that may occur whilst the said Lot is in any third party's care.

4.10 Cultural Goods import and export restrictions

Cultural goods may be subject to import and export restrictions. Under EU Regulations related to the trade of cultural goods, export licences may be required for export outside of the European Union if the item's value exceeds the EU threshold. Under UK Law, a licence may also be required for intra-EU trade.

Licenses are issued by Arts Council England and it is the Buyer's duty to obtain them. Some countries restrict the import of specific cultural goods. For example, the United States prohibits the import of pre-Columbian monumental or architectural sculpture or murals, as well as any cultural goods in provenance from some countries subject to armed conflicts.

The Buyer must verify local legislation prior to the sale in order to be assured that import or export is possible.

4.11 CITES import and export restrictions

Certain endangered species are listed in the CITES Convention. Listed specimens and any parts or products thereof are subject to issuance of an export permit when leaving the European Union.

Appendix I species, are also subject to issuance of a prior import permit from the country in which the goods are to be imported. Such permits are necessary before applying for export permits and it is the Buyer's duty to initiate the proceedings with the relevant authority.

The Buyer must be aware that certain countries prohibit the import of some species or any parts or products derived thereof. For example, the United States prohibit all import of African elephant ivory, and any item containing parts that may merely resemble African elephant ivory must be accompanied by relevant documentation stating it is not the latter.

Worked items that are dated before 1947 are exempt from import restrictions for intra-EU trade and shall not require export licences.

Please be aware that all Lots marked with the symbol **λ** are subject to CITES regulations.

4.12 Limitation of liability regarding CITES export licenses

Where licences are required for importing or exporting outside of the European Union, it is the Buyer's duty to obtain them.

CA Ltd cannot be held responsible if the Buyer's application for an export permit is unsuccessful. Subsequently, in the event of failure thereof, CA Ltd shall not permit cancellation or rescission of the sale.

4.13 Warranties

CA Ltd does not provide the Buyer with warranties relating to any Lot, unless required by Law.

4.14 Authenticity warranty

In the event of a Lot being sold as authentic under the catalogue description and the Buyer provides evidence in the form of a written report by a recognised expert or test results that the said Lot is not, CA Ltd will refund the purchase price.

The Buyer shall give notice to CA Ltd within 28 days from knowledge or any event giving reasons for suspecting that the item is not authentic, and within one year of the said sale. Any claim thereafter shall not be receivable. For the purposes of the present paragraph, authenticity shall be defined as the state of a Lot that is genuine and not a forgery or a copy.

5. ANTIQUITIES AND TRIBAL ART

5.1 Import and export restrictions and regulations

Archaeological goods over 100 years of age, unless covered by exemption of limited scientific interest, will require an EU Licence for export to a third country, regardless of their value.

It is recommended that the Buyer contact the Export Licensing Unit at Arts Council England in order to be assured the good is or not of limited archaeological or scientific interest.

Archaeological goods found on United-Kingdom soil or in UK territorial waters over 50 years of age shall require a UK Licence regardless of their value and regardless of the export destination. Other archaeological objects regardless of their origin will require an Individual Licence or OGEL depending on their value.

Both European-Union and UK Licences may be required simultaneously for some items. It is the Buyer's duty to undertake the necessary steps. CA Ltd cannot be held responsible and the sale cannot be cancelled in the event of failure to obtain the relevant licences.

6. JEWELLERY

6.1 Gemstone treatment and estimates

Many gemstones on the market have been treated so as to augment their appearance, in a reversible or permanent manner. Treatments under the present section may be but not limited to:

- Heat treatment to enhance sapphires and rubies' clarity and colour
- Oil and resin treatments for emeralds applied in different ways, to enhance clarity of the stone
- Staining
- Irradiation
- Coating

Estimates provided by CA Ltd are deemed to be based on the fact that the gemstone may have been subject to any type of treatment in the past. CA Ltd shall not be responsible in the absence of mention thereof.

A certificate may be issued by a laboratory, providing with detailed information on the condition of the gemstone and any treatment applied thereto. The Buyer must be aware that different laboratories have different approaches as to the degree or type of treatment for a particular gemstone. If a certificate accompanies the Lot, the Buyer must be aware that it is merely a statement of the laboratory's opinion and in no way can CA Ltd be held responsible for any mentions therein. Such certificates are deemed to be delivered with the Lot for informative purposes only.

6.2 Estimated weights

If a stone's exact weight appears within the body of the description, the stone has been un-mounted and weighed by CA Ltd. If the weight of a stone is stated to be approximate, the stone has been assessed by CA Ltd within its setting, and the defined weight is a statement of opinion only. This information is given as a guide and bidders should satisfy themselves with regard to this information as to its accuracy.

6.3 Signatures

'A diamond ring, by X': When the maker's name appears in the title, in Chiswick Auctions' opinion the piece is by that maker.

'A diamond ring, signed X': Has a signature that, in Chiswick Auctions' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

'A diamond ring, mounted by X': Has been created by the jeweller, in Chiswick Auctions' opinion, but using stones or designs supplied by the client.

'Maker's mark for X': Has a maker's mark which in Chiswick Auctions' opinion is authentic.

Some items may include parts or products derived from endangered species, such as ivory or coral. Such items may be subject to import or export restrictions. See section on CITES regulations for more details.

7. CLOCKS AND WATCHES

All Lots are sold as seen. Clocks and watches are therefore not deemed to be sold in working condition. Absence of reference thereof in the description does not imply that the Lot is in good condition and without defects, or has been subject to repair or restoration.

CA Ltd makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary.

Most clocks and watches are likely to have been repaired in the past, and as a result may include parts that are not original thereto.

The United-States restrict the importation of watches such as Rolex, Frank Muller or Corum. Such models can only be imported personally by the Buyer and CA Ltd cannot assist with shipping thereof.

Some watches may include leather straps derived from endangered species. Buyers may be required to obtain appropriate permits for import or export purposes in accordance with CITES regulations.

CA Ltd acts in compliance with such legislations and shall take necessary steps where required. Subsequently, watches may be deemed sold without their straps.

8. FURNITURE

8.1 Upholstered furniture after 1950

According to The Furniture and Furnishings (Fire Safety) Regulations 1988, furniture that was upholstered after the 1st of January 1950 is subject to restrictions in the United-Kingdom.

Exempt upholstered furniture that does not meet such requirements is deemed sold for purely aesthetic purposes. CA Ltd shall not be responsible for later alterations to the furniture, making it unfit for sale.

9. GLOSSARY OF PICTURE CATALOGUING TERMS

Any Statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserve the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

1 JMW Turner: In our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
2 Attributed to JMW Turner: In our opinion probably a work by the artist, but less certainly as to the authorship expressed than in the preceding category.
3 Studio of JMW Turner: In our opinion probably a work by an unknown hand in the studio of the artist, which may or may not have been executed under the artist's direction.
4 Circle of JMW Turner: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist and of the period, but not necessarily his pupil.
5 Style of...; Follower of JMW Turner: In our opinion a work by a painter working in the artist's style, but not necessarily his pupil.
6 Manner of JMW Turner: In our opinion a work in the style of the artist and of a later date.
7 After JMW Turner: In our opinion a copy (of any date) of a known work of the artist.
8 The term 'signed' and/or 'dated' and/or 'inscribed' means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
9 The term 'with signature' and/or 'with date' and/or 'with inscription' means that in our opinion the signature and/or date and/or inscription have been added by another hand than that of the artist.
10 Pictures are framed unless otherwise stated.

10. ASIAN ARTS

10.1 Import and export restrictions

When dealing with Asian Arts and more specifically with items made of exotic wood (e.g. all species of rosewood) or elephant ivory, the Buyer must be aware of import and export restrictions in accordance with CITES Regulations. As aforementioned in the Section relating to such matters, import and export permits or re-export certificates may be required. Verification letters will be required for re-export of worked rhinoceros items.

10.2 Fine Chinese Paintings

Current scholarship in the field of Chinese Paintings and Calligraphy does not permit unqualified statements as to the authorship or date of execution. The limited right of rescission contained in the present terms and conditions does not apply to Chinese paintings.
Notwithstanding, if within 28 days of the sale of any such Lot, the original purchaser gives written notice to CA Ltd that the Lot is a forgery and within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, CA Ltd will rescind the sale and refund the purchase price received. For this purpose, a 'forgery' is defined as a work created with the intent to deceive.

11. BOOKS AND MANUSCRIPTS

Books and manuscripts sold as incomplete are not subject to returns.
Printed books may be returned for a full refund only if they prove to be defective in text or illustration. This shall not apply to the absence of blanks, half titles or advertisements, to un-named books or to books sold under the heading of 'binding' or 'bindings'.

12. WINES AND SPIRITS

In accordance with agreed standards in the trade, estimates shall be deemed to have taken into account the fill level.
For the purposes of the present Terms and Conditions, the 'Fill Level' refers to the space between the base of the cork and the liquid in the bottle. Fill levels may vary with age or depending on the condition of the wine or spirit.
Lack of mention thereof in the description is not a representation of an 'acceptable' fill level from CA Ltd.
CA Ltd offers no guarantee as to suitability for drinking of the wine or spirit. The Buyer must be aware of the risk that the taste of a wine or spirit may be altered due to factors such as age, storage conditions, oxidation, etc.

13. COPYRIGHT

CA Ltd shall own the copyright on all images, illustrations and written material produced by or for CA Ltd relating to a Lot, including catalogue contents. Such copyright shall remain at all times the property of CA Ltd. Neither the Buyer nor anyone else shall use the above mentioned materials without the prior written consent of CA Ltd.
Some Lots may be subject to copyright protection, CA Ltd does not guarantee said Lots are free thereof.

14. DATA PROTECTION

The Buyer agrees that personal information transmitted to CA Ltd may be disclosed exclusively for the purposes of business, or as required by Law. CA Ltd shall not use personal information for any other purpose without the Buyer's prior consent.
CA Ltd never sell, lend or trade in personal data provided by any Bidder.

15. SEVERABILITY

Whenever and to the extent that any provisions of these terms would or might contravene the provision of any relevant legislation, such provision is to take effect only in so far as it may do so without contravening such legislation and the legality, validity and enforceability of any of the remaining provisions are not in any way to be affected or impaired as a result.

16. AMENDMENTS

The current Terms and Conditions may be amended, verbally or in writing, prior to the sale.

17. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale and the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with the Law of England and Wales.
For the benefit of CA Ltd all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship warranty relate or apply.
All parties agree that CA Ltd shall retain the right to bring proceedings in any court other than the Courts of England.

SPECIALISTS

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WATCHES
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WINE & SPIRITS
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SALE CALENDAR

MAY

29 WEDNESDAY

Arms, Armour & Militaria

Books & Works on Paper

30 THURSDAY

Autographs & Memorabilia

JUNE

04 TUESDAY

Design & Interiors

05 WEDNESDAY

Affordable Luxury

11 TUESDAY

Wine & Spirits

Urban Art

Contemporary Art

12 WEDNESDAY

European Works of Art & Clocks

13 THURSDAY

Watches

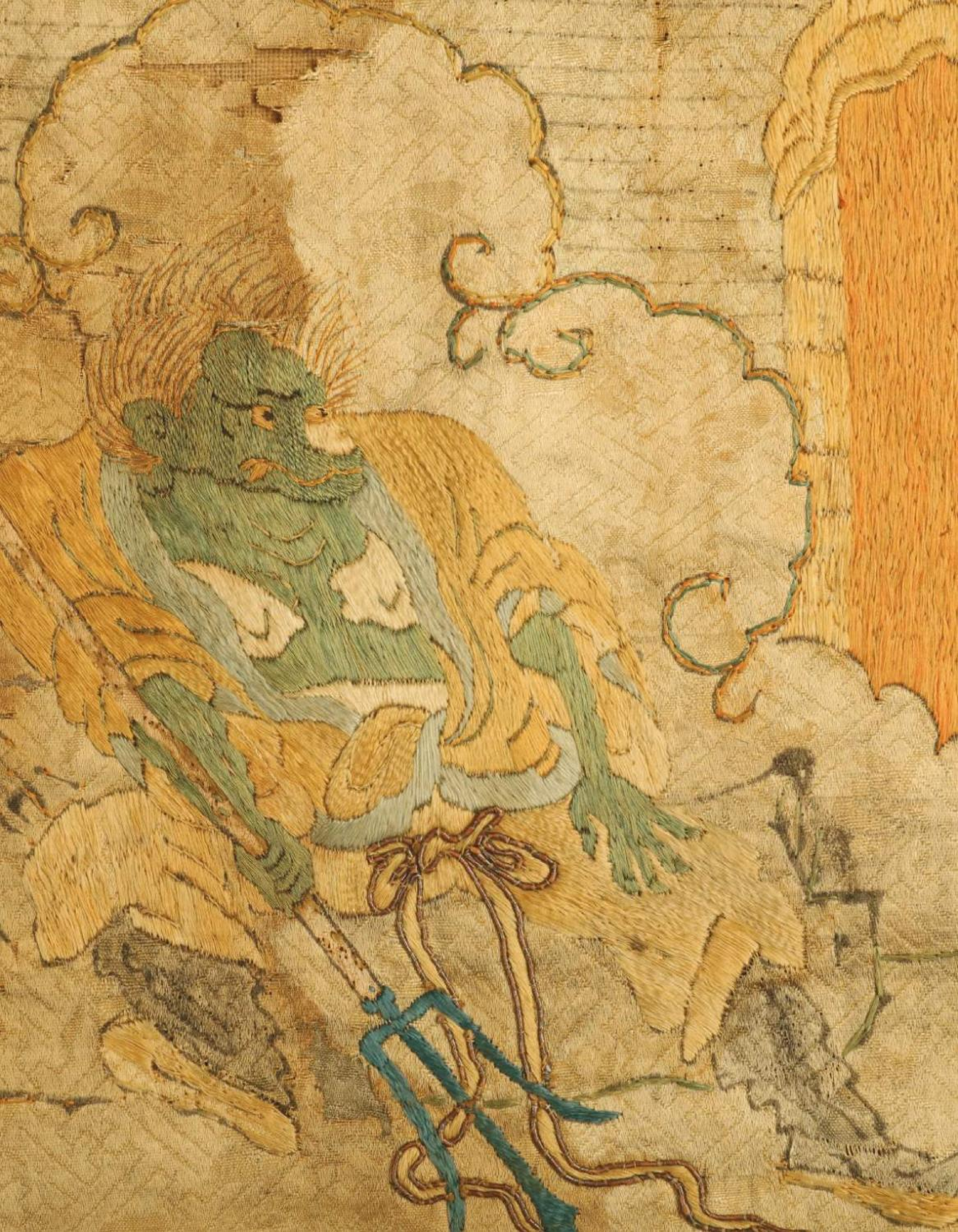
18 TUESDAY

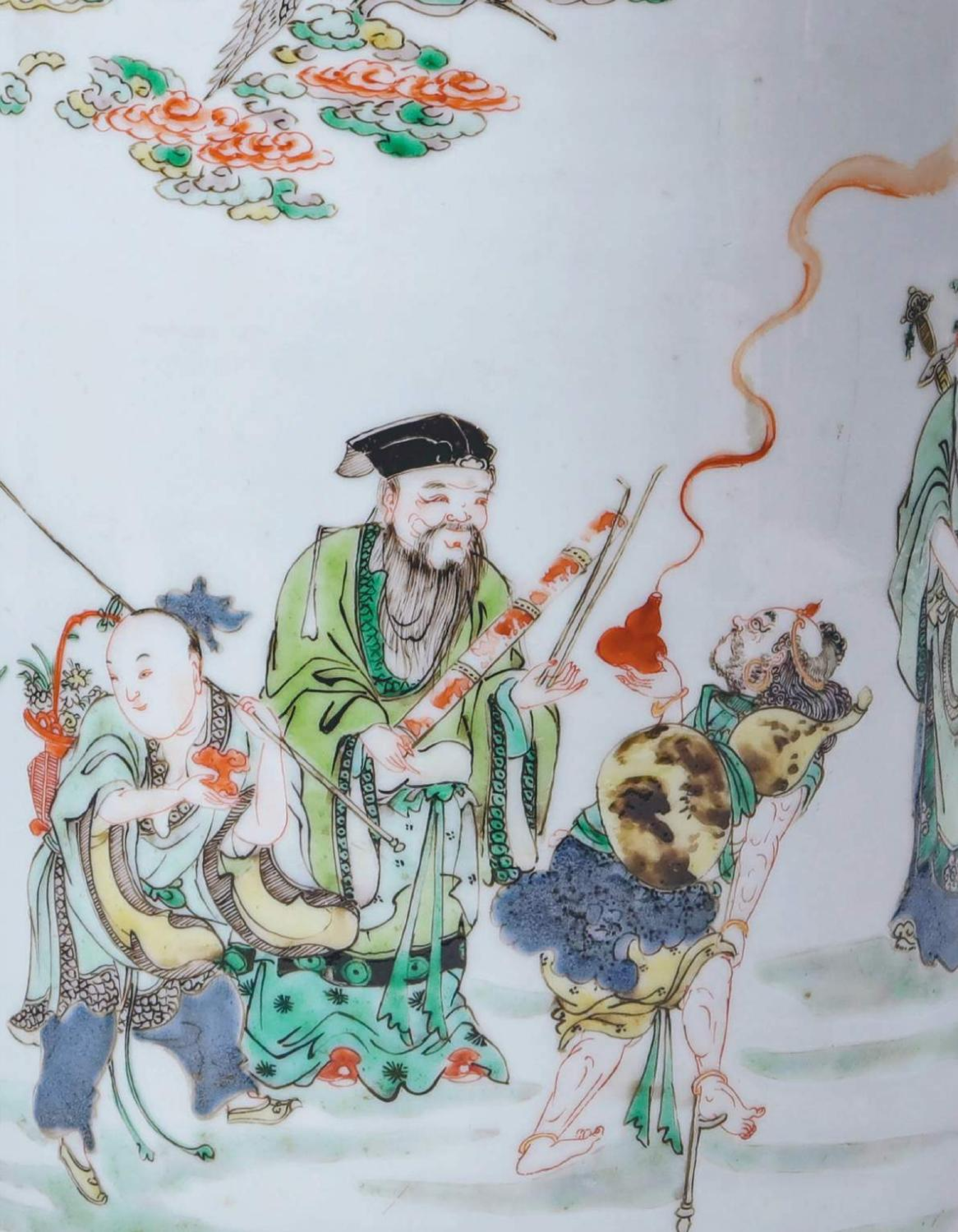
Silver & Objects of Vertu

19 WEDNESDAY

British & European Fine Art

including Portrait Miniatures





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